DOCUMENT RESUME

ED 025 317 24 PS 001 477

By- Devers, Diana Dee, Ed.

Children and the Arts. Presentations From a Writing Conference.

Central Atlantic Regional Educational Lab., Inc., Alexandria, Va.

Spons Agency- Office of Education (DHEW), Washington, D.C. Div. of Educational Labs.

Bureau No- BR-6-2938

Pub Date 67

Contract- OEC-2-7-062938-3058

Note- 160p.

EDRS Price MF-$0.75 HC-$8.10

Descriptors- Art Activities, Art Appreciation, *Art Education, Behavioral Objectives, *Conference Reports, *Curriculum Development, Dance, Early Childhood, Educational Strategies, Music Activities, Music Education, Poetry, *Summer Workshops, Teaching Methods, Theater Arts

This document is a publication of the major presentations from CAREL's (Central Atlantic Regional Educational Laboratory) first writing conference held during July and August 1967. The focus of CAREL is the improvement of educational opportunities for children in the early years of schooling. It has begun the development of curriculum plans in five areas of the arts and humanities, and it held this writing conference (1) to determine the educational objectives of curricula in five areas of the arts, (2) to specify, in behavioral terms, those objectives which children might achieve through the arts, and (3) to develop instructional strategies designed to reach the objectives. An introductory article and 10 topical articles based upon conference discussions constitute the text of this publication. (WD)

U. S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

CHILDREN AND THE ARTS

Presentations from a Writing Conference

CAREL

PS 001477

CHILDREN AND THE ARTS

Presentations from a Writing Conference

July 5 – August 16, 1967
Airlie House
Warrenton, Virginia

ED025317

CAREL

CENTRAL
ATLANTIC
REGIONAL
EDUCATIONAL
LABORATORY

1200 17th STREET, N.W.
WASHINGTON, D.C. 20036
TEL. (202) 293-1150

PS 001477

FOREWORD

Activities at the present time and during the months past have rapidly developed from the planning phase into operational curriculum development in the Early Childhood Arts and Humanities Program. This publication includes the major presentations from CAREL's first writing conference during July and August, 1967, at Airlie House in Warrenton, Virginia. The reasoning behind such an undertaking is discussed in the Introduction of this report by Martha Rashid, Conference Coordinator.

The Conference was a major factor in shaping the direction of CAREL's ongoing program. The Laboratory staff is developing a curriculum in the arts and humanities for young children because of an awareness of the necessity to improve in this important but often neglected area.

The task of getting such a competent group of child development specialists, artists, and educators together was no small feat. I would especially like to acknowledge the exceptional energy and spirit contributed by Dr. Rashid. She is to be commended for her management, coordination, and professional contributions. Also I take this opportunity to express my thanks to the CAREL staff and the conference participants.

Although we realize that our task has but begun, we go into our second year with much enthusiasm. The Board of Directors and the staff of CAREL appreciate your continued interest in the Laboratory Program.

C. Taylor Whittier
Executive Director

PREFACE

Twenty Regional Educational Laboratories were established under the Elementary and Secondary Education Act (ESEA) of 1965, Title IV - Educational Research and Training. A major purpose of the regional laboratories is to speed the intelligent application and widespread utilization of the results of educational research.

The major focus of CAREL is the improvement of educational opportunities for children in the early years of schooling. CAREL has begun the development of curriculum plans in five areas of the arts and humanities: art, dance, literature, music, and theater arts.

During the summer of 1967, a writing conference was held at Airlie House, Warrenton, Virginia. Conference participants undertook the following tasks:

(1) to determine the educational objectives of curricula in the five areas of the arts,

(2) to specify, in behavioral terms, those objectives which children might achieve through the arts, and

(3) to develop instructional strategies designed to reach the objectives.

Curriculum development requires many perspectives and a vast array of knowledge. Artists in the several disciplines, educators in those fields, child development specialists, and educational researchers were brought together with classroom teachers to form a development team in each of the arts. Guest speakers during the conference created opportunities for stimulating exchanges among participants, consultants, and project staff members. Their contributions which proved so helpful at the conference are the major *raison d'etre* for this publication. The Laboratory believes these presentations are of general interest to everyone concerned about education in the arts.

Diana Dee Devers
Editor

CONTENTS

Foreword 1

Preface 3

Introduction: Behavioral Objectives in Context
by *Martha Norman Rashid* 6

Designs for Movement by *Nadia Chilkovsky* 16

Aesthetic Experience and the Teaching of Art
by *Jerome Hausman* 26

Developing Musical Responsiveness in Young Children
by *Betty M. Kanable* 36

Poetry and Children by *Carolyn Kizer* 50

The Art of Teaching and The Teaching of the Arts
by *Herbert Kohl* 70

Observations on Children's Theatre for Grades K-3
by *Jack Morrison* 102

Developing Aesthetic Concepts Through Movement
by *Betty Rowen* 108

Thoughts on Curriculum Development in Music
by *Ronald B. Thomas* 124

The Construction of Behavioral Objectives
by *Henry Walbesser, Jr.* 134

The New Role of the Arts in the Classroom
by *Louis G. Wersen* 144

Summer Conference Participants 160

CAREL Staff 164

CAREL Board of Directors .... *inside back cover*

PS 001477

Martha Norman Rashid is Professor of Education at the George Washington University. She received her M.A. and Ph.D. at the University of Iowa. Dr. Rashid has taught elementary and secondary school. Before coming to George Washington University, she was Associate Professor at the Ohio State University. Her areas of academic specialty are child development and research procedures.

BEHAVIORAL OBJECTIVES IN CONTEXT

"...What about behavioral objectives...just another academic exercise?..."

Martha Norman Rashid

"Aristophanes in Trouble" (*The New York Times,* June 30, 1967, C 34M)

> Aristophanes, who wrote plays four hundred years before the birth of Christ, is in trouble with the Army junta now ruling Greece. So are Aeschylus, Euripides and Sophocles. On orders of Col. George Papadopoulos, minister in charge of the Premier's office, a theatrical control board has been set up to "protect the moral, spiritual, artistic and cultural standards" of the Greek people.
>
> The first act of the colonels-turned-critics was to ban from this summer's festivals the saltiest comedies and tragedies of these Greek playwrights. Modern Greeks who want to see "Prometheus Bound" or "The Birds" or "Phoenician Women" will have to leave the country where they were written.
>
> The colonels know what they are doing. These playwrights are dangerous. More than two thousand years ago they asked their countrymen to think for themselves and not accept the dictates of mortals.
>
> The great Greek playwrights were jingoists for peace, and political pamphleteers. In "The Clouds," one of the specifically banned plays of 1967, Aristophanes discredits the war party: "Ne'er again shall the War-God have welcome from me,/Or join in our feast and national song."
>
> Aristophanes was in hot water with the authorities of his own time. One of his characters, speaking for the playwright, could be talking to the theatrical control board today: "As for myself, I know what I suffered from Cleon because of last year's comedy. He haled me into the Council Chamber, slandered me with a gabble of lies, and drenched me with a

> torrent of muddy eloquence till I very nearly perished under his pettifoggery."
>
> By purging its playwrights–thus revising a 1942 law passed while Greece was under Nazi occupation–the regime of colonels commits a new form of infanticide in the cradle of democracy.

Any art activity, art form, or art product may be considered dangerous, disruptive, in need of censorship. Art questions, art comments, art probes! The closer the arts and humanities come to issues–any issues in any culture–the more dangerous questions, probings and commentaries become.

Edgar Friedenberg said in a recent speech, "What I want to see happen is for youngsters to experience the private vision that anyone, to the degree that he is an artist, must start with; the discipline, derived from the properties of his medium and from the nature of the available symbols, to which the artist must submit; and the growth and development of that vision under discipline. But a public school, socializing young Americans to enjoy the Great Society, is not a very promising ambience in which to try to bring this confrontation about."

The private vision. . . .
  The discipline derived from the medium. . . .
    The nature of the available symbols. . . .
      The invention of new symbols. . . .

To Friedenberg these are the chief components of the arts and humanities. He is very pessimistic about the role of the public schools in nurturing the humanistic viewpoint.

Friedenberg uses the word **ambience.** Why then did CAREL select the arts and humanities and this **ambience,** the classroom, as the initial focus of a long range curriculum development program for young children?

None of the points below is particularly controversial (at least to our conference group) but I think each point should be stated explicitly at the outset of our cooperative venture. Maybe adventure is a better word.

1) We suggest that the arts and humanities are relatively neglected in actual classroom programs and in sustained curriculum development.

2) These areas are more than an important part of our heritage. They can make a vital contribution to the young child.

3) Long range and sustained curriculum development is necessary, not sufficient, but necessary, to bring about change in education in the arts and humanities.

4) One way to bring about change is to start a trend, to build an esthetic bandwagon for our jump-happy colleagues. In this instance the end justifies the means.

5) Our conference will make a substantial contribution if we map some of the territory. We have selected a very difficult, perhaps an impossible, task. The map will be revised and revised and revised again. In a sense, we are asking the question: Is the model we are using a viable model? An effective model? What are its strengths and weaknesses in respect to curriculum development?

Before we proceed, let us discuss curriculum as it has been developed in the past. We will take lightning-quick looks at some of the historical rationales for instructional programs.

1) One of those which is omnipresent and which all of us would decry is the textbook. That is, the textbook becomes the curriculum. Apart from the virtue of simplicity (simplisticity?) there is not much to recommend this approach.

2) Another approach is that which I will call "historical precedence." You guessed it. The curriculum becomes frozen in the image and spirit of the past. A good example of this may be spelling. Even with the recent work in linguistic analysis of spelling lists, the basic study procedures, materials, and instructional intent have not changed appreciably since the early studies published by Ernest Horn and his students in the thirties and forties. With that sweeping generalization let's go on to another approach.

3) A recently revived and much talked about rationale for curriculum is the structure of knowledge. The key concepts or patterns of relationships of so-called modern mathematics, for example, were used as the basis for the recent and ongoing reforms in mathematics instruction. In a sense, teachers and children are asked to learn a new language, the metalanguage used by professionals in the field when they describe the major ideas and processes unique to their disciplines.

4) Generally stated goals or long term goals such as the Seven Cardinal Principles have been used as a basis for curriculum development. Such goals certainly are legitimate social expressions of concern for long range objectives of the educative process. But "vocational adequacy", for example, is hardly specific enough to communicate series of instructional objectives to teachers.

5) Principles of child development have been used as a framework for selecting and sequencing educational experiences. At its worst, the child development movement degenerated into standard expectations of readiness for learning quite distinct from the child's interaction with the environment. For many in education readiness became a state to be awaited. At its best, the child development movement focused attention on the child placing him in the learning process as a crucial variable. You ask how else can one look at learning? Emphasis on the who in the learning process really did not just happen. It was a hard won achievement by the developmentalists in education and psychology.

6) Closely related to child development as a take-off for curriculum planning, but also somewhat distinct from it, is the contemporary emphasis on cognitive development. Much of this work derives from the studies of Piaget and his associates. The work of Kagan and Segal on cognitive styles also derives from Piaget's viewpoint. To take an example, in the Piagetian tradition children "understand" the principle of conservation only when they can attend to relevant aspects of mass and when they can disregard irrelevant aspects. That is, if a child can see that a flattened mass of

clay is equivalent to the original ball of clay he understands the principle of conservation of mass. Researchers interested in patterns of cognitive development suggest that instructional programs must be developed vis-a-vis what is known about this and other aspects of cognitive development.

7) Social reconstruction is another historical approach to curriculum development. Among other factors, the trauma of the Great Depression led George S. Counts and others to ask, "Can the schools build a new social order?" The original vitality of this curriculum movement somehow became associated with the use of a rather narrow social utility criterion for appraising educational experiences. The orange crate grocery store in many primary classrooms became a formalized activity which was thought to be of value primarily because it simulated real life. In a sense, the real question of whether the school can or should blueprint the future became obscured in the very artificiality of "socially useful" activities contrived for classroom instruction.

8) A contemporary framework for curriculum development is that of fitting the educational message to the medium. What I mean by this is my biased impression that content currently is being designed to fit the technological confines of available media. One may well ask, "How does existing programmed material differ from the typical drill exercises in a workbook?" Feedback to the learner? What else is different? Admittedly the limitation may be in the use we make of a particular medium and not in the medium itself. But if McLuhan is right, and the medium really is the message, then we need to examine critically the selection and use of media as the framework for curriculum development.

These lightning-quick looks at various rationales are meant only to bring us to the question: What is the framework for curriculum development which CAREL proposes? You guessed it - behavioral objectives! Behavioral objectives are written descriptions of behavior which can be observed. They describe the behavioral changes which are a direct or indirect result of instruction. In a sense, behavioral objectives provide an operational framework for curriculum development. As we at CAREL corresponded with you about the conference, we were struck by your questions and comments which are epitomized, I think, by "Aren't behavioral objectives Orwellian?" We have to answer that we don't know. We plan to test the use of behavioral objectives as a framework. Perhaps specificity is more powerful an impact on learning than is generality of purpose. The point needs to be made, however, that a framework is not the same as curriculum. It is the frame of reference for planning and developing a curriculum. The point also needs to be made that keeping instructional intent ambiguous permits great latitude in providing mediocre instruction. Specificity of intent alone is not enough to insure high quality. It may serve, however, as a beginning point for the teacher to select and plan appropriate teaching strategies and materials for particular children at particular times in particular school settings.

Another issue is the apparent triviality of behavioral objectives. Taken singly or in small units many objectives are trivial. Learning to hold a pencil is trivial when compared to the process of learning to print the upper and lower case letters of the alphabet. Good printing is trivial when compared to the writing of an exciting story. Taken out of context anything may seem trivial. In context, learning to hold a pencil comfortably is an important step for a young child.

The behavioral objectives we write this summer will be related to key esthetic components such as pattern, rhythm, dynamics, or whatever we decide upon. The child's mode of inquiry will also be implicit in the objective. That is, we will be considering the child's behavior as he makes an art product, as he reflects upon his own work and that of others, and as he places an art form in its appropriate historical context. Some of these modes of inquiry may be more appropriate for young children than are others.

Well, what about behavioral objectives? Are they just another academic exercise? If we see the specification of behavior as a method of curing all educational ills, they are. More realistically, behavioral objectives prove useful in:

1) clarifying the cognitive field for teachers and children.

2) providing better feedback to children on their progress in learning.

3) sorting out what a conference group such as ours values. As we specify behavior we are also assigning priorities to behaviors we value.

4) appraising the behvior of individual children.

The specification of behavioral objectives in the arts and humanities is not an "Open Sesame" to:

1) change what Friedenberg calls an ambience.

2) transform what may be an outmoded concept of the self-contained classroom.

3) revolutionize teacher education.

4) change the social milieu which permits itself the 1967 phenomenon of a slum school for deprived children.

And so on. I have been attempting to describe curriculum development as a process which is evolutionary and as an area where we need to find better process models. Are some ways to proceed better than others? How can we make thoughtful judgments about available process models so that we can select appropriate models or develop better ones? These are not simple questions. They are attempts to probe the complex process of finding more effective solutions to the basic question of how a group with diverse viewpoints can work together to bring about better educational experiences for youngsters. CAREL has chosen to begin this whole process with a consideration of the changes in children's behavior which we value and consider important enough to state as explicit educational intent. We know that we have selected an extremely difficult task and area to begin with–the arts and humanities. All of us share the conviction that they should be an integral part of the child's life because they embody the subleties and nuances–the richness–of human feeling and thought.

Let us look beyond the summer. In the fall some of the teachers at this conference will be working in their own schools to develop instructional situations which test the feasibility of some of the objectives which were expressed in terms of children's behavior and which also test the feasibility of the suggested sequencing of behaviors within a given art experience. Underline the phrase **test the feasibility of!** We also intend to get continuing judgments from the specialists at the conference and from other specialists and the community at large on the relevance of the behaviors or experiences being tested. This is a curriculum development process which flows from specified behavioral intent to actual tryouts in real classrooms with feedback from both teachers and specialists as to the domain of possibilities in teaching valued behaviors to youngsters. We will eventually put together in some form a curriculum which suggests a variety of methods, materials, or instructional environments, if you will, for achieving the objectives.

The way in which these ideas are put together is important as is the method of dissemination. I hope it is not another printed course of study. I hope we find some more creative, dramatic, and powerful way–television perhaps–to get some of these ideas across to teachers. Whatever the curriculum package or kit or combination of media may be, it will be disseminated and then revised again on the basis of extensive field testing. A development process such as this means periodic and continuing revision based upon field testing; upon evaluation of what is happening to teachers and youngsters. If the army can commission a large and sophisticated research organization to redo the manual of arms–how to train men to load, carry, and fire a gun–it is not inconceivable that equal amounts of time, expertise, effort and money can be spent deliberately and carefully to develop and test the effectiveness of educational experiences for children. The process of specifying intent; of developing materials and strategies in real settings; and then of testing our efforts to feed back into the cycle is a process which may help us directly to confront the question with which we started. What is the contribution of the arts and humanities to the life of young children?

Nadia Chilkovsky has been a repeated recipient of generous grants given by Mrs. Efrem Zimbalist for study and research in Europe, has received a research grant from the Wenner-Gren Foundation for Anthropological Research for writing a handbook for notators of dance in field research and the U.S. Office of Education for the preparation of a comprehensive curriculum in dance for secondary schools. She is Dance Advisor to the Department of Public Instruction of Pennsylvania and of the humanities program for the Neshaminy School District.

Miss Chilkovsky received her B.S. from Temple University; she studied Ballet, Dalcroze Eurythmics, and piano. Modern dance studies were with Irma Duncan, Hanya Holm (scholarship auditions winner New York Wigman School), Martha Graham and composition with Louis Horst. Miss Chilkovsky has appeared as dancer, choreographer, and lecturer in New York, Philadelphia, Boston and other major cities. She is a Master Notator, Fellow of Internationa Council for Kinetography Laban, and author of numerous books and articles on dance and Labanotation. Miss Chilkovsky choreographed works for Opera, TV, concerts, including five ballets presented with the Philadelphia Orchestra. She was a faculty member at the Tyler School of Fine Arts 1944-46, Swarthmore College 1959-61, the Curtis Institute of Music since 1946, Philadelphia Musical Academy 1947-64. She founded the Philadelphia Dance Academy Undergraduate Division in 1957 and the Performing Arts School in 1962. Miss Chilkovsky is listed in *Who's Who in American Women.*

DESIGNS FOR MOVEMENT

". . .I, as the dancer, am performing on a Chilkovsky instrument. . . ."

Nadia Chilkovsky

Alexander Pope, 18th century English poet, wrote: "Only those walk with ease who have learned to dance". Dr. Max Kaplan, a 20th century musician and sociologist commented recently that "Dance is just emerging from the muscle tradition."

Our research team working at the Philadelphia Dance Academy to develop a Comprehensive Curriculum in Dance for Secondary Schools, has been exploring the possibility of adapting ideas and materials of this dance curriculum to the needs of elementary school children. We have discovered, in laboratory situations, that children do indeed walk with greater ease when they have learned to dance, provided that their teachers were adequately prepared with teaching strategies and materials which moved dance out of the muscle tradition.

Stimulated by official educational orientation to patterns of change in our present structure systems, teachers who have been exposed to innovative dance education concepts have been receptive and overwhelmingly enthusiastic. The photographs which are being circulated report dance study by large groups of teachers representing diverse subject areas, geographic locations, ethnic origins and teaching experience. These teachers, were invited to attend a six weeks Institute for Advanced Dance Study for the purpose of disseminating some of the Dance Curriculum Concepts. To this Institute, which was funded by a grant from the National Foundation for the Arts and Humanities to the University of Wisconsin at Stevens Point, came men and women, from seventeen states, ranging in instructional levels from elementary school through college. Eleven men and twenty-four women, whose teaching experience varied from one to twenty years, were selected from the following major areas of study:

> Dance (13), Physical Education (18), Music (9), Drama (1), Art (2), General Classroom (3), English (1), Speech (1).

The Institute also provided two laboratory groups of children, an elementary grade group and a high school group of boys and girls, totalling fifty-nine students. They were taught daily as a proving ground for theory and practice presented to the Institute participants by the Research staff.

"From this ambitious and diversified program what results developed? On balance, it may be stated fairly that two main results emerged:

"1) a new and exciting vision of dance education in the schools of America was communicated to all of the participants as well as to a wide public, both local and national.

2) the Institute staff and participants came to a sobering realization of the many practical problems which must be solved before the vision becomes a reality. The new and exciting vision of dance education gained by all participants is this: As a major fine art with a rich cultural heritage, dance deserves a place in the school curriculum, just as music and art have earned curricular status for similar reasons. Two important implications of this concept are:

   a) as a part of the common cultural heritage, dance should be taught to all children

   b) as a rich and diversified tradition, dance needs a comprehensive curriculum covering theory, history, and practice of all major styles and periods."

The above statements from the Wisconsin report are worth quoting because they indicate acceptance by the participating teachers, students and public of certain basic premises concerning the teaching of dance which cast a residual glow on the general educative process. These basic premises can be stated directly and in non-specialized terminology:

1) The human body is the instrument for dance.

2) Every individual owns his own instrument.

3) The instrument for dance is the entire body with its full scale of capacities for learning.

4) Dance results from a process of manipulating the entire instrument.

5) The instrument for dance (the self-owned human body) is the nearest thing to the self.

6) Because of the extraordinary proximity of the dance instrument to the individual child, education ought to begin with an exploration of what that instrument can do and express. . . .that is, a range of possible motor patternings, textures, rhythmic variations, etc.

7) Dance is for everybody. In one form or another, it seems to be a universal phenomenon.

8) Education through dance takes strong cognizance of emotional and cognitive learning, the development of skill, inspired self-discovery through application of various levels of learned experience.

9) Development of dance skills would be important not as an end in itself but as part of the end product called DANCE which, in concert with the other arts should guide the students toward greater sense awareness and understanding of aesthetic values.

   This type of learning would travel with the body which, in the process of development, will have acquired a technique for directing the flow of its own energy. Choice of physical activity would then result from a knowledge of the student's own effort pattern.

Let us take a closer look at some of these premises. When I dance, for example, I am not concerned with repeating patterns which have been drilled into my body. I am, in fact, reflecting through kinesthetic design a reaction to the sum total of my life's experience, including whatever dancing has been taught to me. This is true because I, as the dancer, am performing on a Chilkovsky instrument. Martha Graham performs on a Graham instrument as surely as a great violinist might perform on a Stradivarius. One important distinction must be noted. A musician who performs on a piano, horn or other manufactured instrument, retransmits impulses from his primary instrument (the body) through secondary sources. An infant carried by his mother learns the pattern of rhythmic motion and the quality of the mother's effort. Impressions travel directly through both bodies and are reflected in the quality of the child's own movements as he grows. If, furthermore, it is a universally accepted fact that all dance is expression through the body and patterning with the body, and if it is also true that all bodies are similar in their basic structure, then one might be led to expect kinetic similarities among people whether they live in the United States, Mexico, Asia, Europe or Africa. Differences in form and style which exist among diverse segments of a population suggest significant relationships in discrete cultural environments between people's pedestrian movements and their manner of dancing. Dance may be considered to be selectively formalized patterning of movement which is habitual to the body. Movement habits are carried to school in the child's body. Kinetic behavior pleads for understanding and interpretation but it does not translate very easily into verbal terms. It must be "read" by people who are trained to observe and to perceive movement as an expression of the inner life.

Dance teaching should therefore be concerned with expressive responses through the body. The common practice of fragmenting the learning process by separating the development of motor skills from kinesthetic insight does not prepare a student to integrate the various aspects of his learning experience. Dance teaching neatly arranged in catalogues under divisive labels of technique, ballet, eurythmics, etc., impedes the student's synthesized concept of dance as an art whether his interest is in performing or appreciating. This brought the research team to the realization that each class lesson in dance needs to be structured so that coordinated experience in a variety of elements would be combined. As the student progresses in depth of perception and in the development of dance skills, his enjoyment and understanding will also grow.

We experimented with teaching strategy based on correlating four main elements in dance study: skill development, movement analysis and notation, rhythmic analysis and notation, and improvisation. Our purpose was to test the level of understanding and the rate of achievement for each student at all learning levels. We made some interesting discoveries.

Firstly, boys and girls taught in this type of class responded with great stimulation. They enjoyed the organic interweaving of rhythmic, spatial, textural and kinetic elements in a unified conception of dance. They began to substitute the term "dance class" for the fragmenting terms "technique class", "improvisation class", etc.

Secondly, this type of dance teaching worked equally well in various forms and styles of dance such as Modern Dance, Jazz and other folk dance, Classical Ballet or Social Dancing.

Our experimental sessions with diverse groups of boys and girls from Wilmington, North Carolina, Philadelphia, Pennsylvania, Cherry Hill, New Jersey and Stevens Point, Wisconsin, indicated that this approach to dance education does indeed offer greater advantages to the students. We concluded also that, primed with an organic orientation, a global view and basic information concerning the art form, some phase of dance can be taught in every type of classroom by non-specialized teachers, i.e. humanities, related arts, sciences, physical education and in the general self-contained elementary school class. Dance at a more specialized level must be taught by dancers who have also acquired teaching skill. There is a great undischarged responsibility to the boys and girls across the country who make weekly pilgrimages to dance studios. Travelling through rain, wind and snow they come to offer their bodies to a kind of mangling process that in many instances all but rends the instrument limb from limb. Children taught in the typical manner which mistakenly equates dance learning progress with performance of physical feats, are deprived of learning how to "walk with ease". Gifted children cannot develop artistic judgment without an interpenetrated study of all the elements involved in dance as an art form. The talents of such children remain undiscovered. Our entire society is then impoverished for the loss of the services of these potential dance artists.

What then is needed to insure our society against such loss? Admittedly there are educators who are aware of the significance of emotional learning and kinetic learning in the total educational process. The youthful population, however, does not reside in a handful of isolated communities and in schools which boast of "enrichment programs". School children in every community across the land live in bodies which have not been educated to react happily to contemporary pressures on the human spirit. By and large, general motor patterns among these young people are either too restrained or too frenetic. Rarely can we see groups of children who have acquired that balance between motion and rest which can aid personal adjustment in the electronic age or relieve the conflict between excessive personal energy and unspent leisure time created by large scale automation. There is a need to discover and educate dance-talented children, but there is a great urgency to include dance education for all children in all schools throughout the country. To meet this new challenge (education through the entire body for all children)

1. dance must become a significant part of teacher education curricula in the colleges and universities

2. certified status must be awarded to college graduates who have majored in the field of dance

3. dance must be recognized by the appropriate accrediting agencies as an important art form even to the extent of adding the academic degree designation **bachelor of dance** to comparable degrees already offered in music and in the graphic arts, in music education and in art education.

4. Dance teachers and educators need to hear, see and understand the behavior patterns of children who learn to articulate through an expressive body.

I am reminded of a four year old child whose parents considered her "too fidgety to learn anything". When they observed one day that she had been staring for a considerable length of time (about twenty minutes) at the same page in a dance book, they asked what she was doing. The child answered: "Please, mommy, I am practicing my dance." This child had learned to read one printed symbol from a system of movement notation devised by Rudolph Laban. This symbol apparently released a chain of associative movement in ages which held the child in spellbinding satisfaction during the long silence.

An eight year old child, observing her ballet teacher in a time-consuming struggle to explain the ballet term "fifth position", quickly wrote the position on the chalk board, asking "Mr. Michael, is this what you mean?" She had acquired expertize in Labanotation (the widely used system of writing choreography). The teacher had not.

There is much evidence to support the idea that dance teachers, in concentrated pursuit of their craft, forget to listen to the response of their students. A number of teachers in Related Arts Institutes throughout Pennsylvania (conducted by the Fine Arts Division of the Department of Public Instruction) believe that dance is dependent upon music; that dance could not be taught or performed without music. Eight teen-age boys, however, after their first three weeks of dance instruction in the Laboratory School at Stevens Point, Wisconsin, presented their original compositions, without music, to an audience of 135 dance teachers and school administrators. So far as we knew, these boys had had no previous dance experience. They had learned to listen to the inner music of their own instruments. The same response was observed among the Pennsylvania Related Arts Institute participants at Duquesne, Pennsylvania State University, and Temple University - where approximately sixty-five teachers learned to recognize that dance has its own distinguishing characteristics.

During the past two years of testing some of our basic premises, we learned much by listening to our students. When we asked a small group of third-through fifth-grade students what they thought children needed in order to learn something difficult, they answered, "You have to be ready for it, you have to want to learn and you need **to have it explained in clear words.**" The third requisite was emphatically and emotionally delivered. We wondered whether the children referred merely to the teacher's choice of verbal explanation or to the recognition of a complex of cultural traits familiar in the children's own life through which they could understand the new challenge in the classroom.

On the basis of our exploratory efforts, we adopted a model for teaching strategies which offered sufficient flexibility to accommodate various types of curriculum patterns and various aspects of dance. The dancer's thinking, feeling, experiencing and performing body designs movements which flow through space and time in endless configurations. This continuum of space and time is modified by the constant flow of energy in varying amounts. The dancing body learns to control and direct this energy to create kinetic patterns of its choice as it acquires the knowledge and skill to manipulate the components of movements already possessed at birth. He ambulates, his motions consume time, he occupies and travels through space; he, quite naturally, dissipates energy in varying quantities. In dance study he learns to select particular movements and to extend his skill in performing these movements which best express the theme of his composition. The model we chose for our dance teaching strategy deals with Space, Time and Effort variants. Particular kernels are extracted from each continuum and combined in many ways limited only by the inventive imagination of the teacher and student.

To implement this theoretical framework, we have developed a number of teaching aids, arranged to accommodate various learning levels. Materials already prepared at Level I in the graded learning approach are designed to explore all kinds of movement. The film strips and motion picture films have been produced to help the teacher understand the organic principle of dance teaching with which we have been concerned. Such titles as *WHAT THE BODY CAN DO, WHO DANCES, EXPLORING RHYTHMS, EXPLORING MOVEMENT, GREAT DANCERS, FEELING: texture and emotion, GROUP DANCES, DANCES FOR TWO, DANCE MASKS, FOLK COSTUMES, STAGE COSTUMES FOR DANCE, STYLE IN JUMP DANCES,* and many others present pictorially our conclusion that a dance curriculum which is truly comprehensive must offer a broad spectrum of dance information and an opportunity for every child in school to use this knowledge at his own level of comprehension and skill. This type of education is offered as an important avenue for the student to extend his appreciation and understanding of the art of dance, knowledge of his own effort behavioral patterns and satisfaction in using his body to create dance design.

Jerome Hausman is the author of numerous works in the field of art education. He was the editor of the *Report of the Commission on Art Education* (1965); the Ninth Yearbook of the National Art Education Association, *Research in Art Education* (1959); and *Studies in Art Education* (1959-61). He is the author of *The Museum and the Art Teacher* (National Gallery of Art, 1966). Currently he is a Professor in the Division of Creative Arts, School of Education, New York University; between 1958 and 1968, he served as Director of the School of Art, Ohio State University. He has served as a visiting professor at the California State College at Los Angeles, George Washington University, Pennsylvania State University, and Syracuse University; he also taught in the Elizabeth, New Jersey, Public Schools.

AESTHETIC EXPERIENCE AND THE TEACHING OF ART

"Words and concepts become our tools for communicating and realizing ideas and feelings. They become our traps when they so structure our ways of thinking and perceiving so as to prevent our being able to deal with emerging new realities . . . this can be referred to as the hardening of the categories! . . ."

Jerome Hausman

At the outset I must confess both awe and admiration at the task being set for this conference: the writing of behavioral objectives for the teaching of art in the elementary school. My own assignment dealing with the nature of aesthetic forms and appropriate translations for the development of behavioral objectives is no less overwhelming. I would observe that the field of aesthetics deals with objects already made, not behaviors. As a matter of fact, one could even bring into question attempts to establish relationships between overt behaviors and qualitative attainments in the production of works of art.

Much as I share the commitment that teachers must develop a behaviorally clear concept of what they are about, I trust that you will bear with me if I attempt to delineate some of the problems, pitfalls, and possibilities for setting forth behavioral objectives in the field where the very discipline requires the creation of new forms and insights.

Briefly, what I shall try to do is three things: offer some general observations about the problems of creating categories for identifying and communicating about the nature of art, indicate some of the problems in making critical judgments, and suggest some general guidelines for the writing of curriculum objectives. Necessarily my statements will be at a level of generalizations. Somewhat like a hit-and-run driver, I will skip merrily from one point to another without accounting for the scrapes and scratches for which I may be responsible. Hopefully, I will be able to stay on the road, despite its curves and other hazards. What I do leave for you is the task of recasting my generalizations into the specifics of classroom operation. Please be assured that I am sensitive to the ever-present problems of making an idea work in the context of thirty students in New York City or San Francisco, or Xenia, Ohio. Indeed, much of the problem of teaching rests not in the objectives that are written but in the give and take of a teacher with his students in the context of a real classroom situation. These situations, I am sure you will recognize, are as different as the personalities in this group. Rather than dealing with such differences I will attempt to set forth some of the general thoughts that I trust will pertain to us all.

It is at once an impressive and depressing observation to note how we build our categories to describe and account for phenomena in our world, and how these same categories may then serve as tools and traps. Words and concepts become our tools for communicating and realizing ideas and feelings. They become our traps when they so structure our ways of thinking and perceiving so as to prevent our being able to deal with emerging new realities. Jokingly this can be referred to as the "hardening of the categories." Sadly it is a disease that afflicts all but a very few. It is even sadder to note that the recovery rate is not very good. The seemingly bright, dashing young minds of yesterday often fall into the stereotyped and vested interests of today and, worse yet, into conservative and sometimes reactionary patterns of tomorrow. This is what Whitehead had in mind when he observed: "The major advances in civilization are processes that all but wreck the societies in which they occur." All too often the price of moving ahead involves the sometimes rude and dramatic tactic of overturning the vested interests and conceptual structures of the past.

Those involved in art education (my comments will largely be in terms of my observations in this field) have not been immune to the problem I am describing. Some might even observe that they face a very special condition. In the arts there is not a perceived sense of progress (progress as distinguished from change) as new forms clearly replace or supersede other older examples. In art education, as in all of the humanities, human records of other times and places exist in the present and are subject to a continuing reappraisal. The works of the past and the present are available to us for study and contemplation. They have relevance for the present by their very existence in that present. The continuing problems are how do we look at works of art, what do we look for, and what do we value. One of the primary difficulties for a person attempting to teach in this field stems from the fact that no clear-cut test exists to insure confidence as to responses and judgments in viewing works of art. Each man is faced with himself and his own value structure.

The subjective bases upon which judgments are made have not deterred many from offering advice and wisdom about evaluating works of art. Indeed, the very subjectivity of art has made possible numerous and sometimes competing value systems. Formalist theories, such as propounded by Frye, emotionalist theories, such as those of Tolstoi, intuitionist rationales, such as those of Croce, all serve to orient the viewer to a particular perspective, a particular set of values and behaviors. To the extent that aestheticians, critics or teachers have become proponents of one particular point of view, they tend to close off all possibilities for others. This is inevitably the case. May only argument is that we need to be wary of setting limits in such a way as to close off future possibilities and/or contradict the very nature of the discipline we are seeking to foster.

There is, of course, another polarity that offers comparable dangers, the willingness to be so flexible as to preclude any possibilities for structure or clarity in action. Acceptance of all possibilities without clear choices and values leaves one with chaos of inaction in which all things are equally acceptable. Given the fantastic amount of information, the knowledge of styles and forms now possible, one can truly be overcome by an excess of information. Clear and unambiguous positions are more difficult to come by under these circumstances. It is no longer possible for an individual to know all there is to know about a field. More importantly, recognition of our limits of knowledge and information should not be taken as reason for not making responsible judgments and decisions for action.

Definitions of art are necessary and possible. These definitions provide us with a set of characteristics or conditions which may be judged sufficient to warrant an object's being called a work of art. Thus it is possible to identify conditions taken as a whole, in varying degrees, balances, and figurations that provide us with sufficient reason to place the object or form in the category of "art." Such an approach would reject the questions "What is art?" and replace it with "What are the conditions within which the term 'art' may be used?" As has been stated by Morris Weitz, "The root problem of philosophy is to explain the relation between the employment of certain kinds of concepts and the conditions under which they can be correctly applied." He later goes on to observe, "If we actually look and see what it is that we call art, we will find no common properties, only strands of similarities. Knowing what art is, is not apprehending some manifest or latent essence, but being able to recognize, describe and explain those things we call art by virtue of these similarities."

What, then, are some of the generalizations and similarities that, taken together in a variety of configurations, comprise an operational definition of how the term is used? Art criticism is itself a creative act. To the extent that it is creative, it is an act involving a number of choices, a number of possibilities and a number of decisions that have to be made by the critic as he views the object. The problem of teaching art involves processes of criticism in which the teacher engages. The model of the critic is one to which teachers can look as they seek to identify the kinds of judgments they make in viewing artistic efforts. To the extent that an object is viewed as art, it should be seen as an effort to create forms symbolic of ideas which could not be realized in other ways. This is an approach to the object as something having certain intrinsic values. The forms should be seen as the resultant of human choices and decisions involving particular values and circumstances as well as limitations: the media, the tools, the purposes, the time and space within which the form was created. This would pertain to the art of young children as well as the mature artist. The kind of choices made by children and artists, the complexities and the subtleties involved are, of couse, very different. In the end, however, what is called for–at least in criticism–is a process of human synthesis and evaluation in relation to a distinct form conceived by another human being. The challenge in viewing a painting, a sculpture, a building, a film, or any form created by man, involves the opening of oneself to the experiencing of something formed and presumably valued by another. The range of choices made and the circumstances, conditions, indeed, the total context within which art forms have been created, are as varied as the variety within humans and their contexts. Nevertheless, there remains a thread of human emotion and intellect that enables one generation to communicate with another. There remains a capacity for symbolic communication that distinguishes men from all other animals.

Forms of art are intended as objects of value to be experienced by others along with the artist. Experiencing the work provides an avenue for inferring a feeling for particular ideas and circumstances. What is important to note is that the work of art, once created, exists apart from its creator. What is perceived is located in the structure and organization of the form. Hence the intentions to create an object of value are not sufficient to substantiate a positive aesthetic judgment. Judgments made must rest upon the intrinsic qualities of the object itself. Thus one can be moved by the dramatic, moving circumstances of an artist's life. These circumstances may provide clues for understanding certain aspects of his work. Also, one can be moved by the intensity and the sincerity with which an artist approaches his task. In the end, however, an aesthetic judgment is one that seeks its confirmation in the object apart from the intentions and personality of the artist.

By focusing upon the object as the point of reference and the transaction with the viewer, we are called upon to identify the properties and characteristics of the object that serve to intensify and make more dramatic or eloquent its perceptual effect. Judgments must seek their confirmation in the reality of form. Works of art are so organized and structured as to heighten its effects. By tending to the "look and feel" of a visual form, by becoming aware of its sensuous and symbolic qualities, the viewer opens himself to the possibilities of new and enriched insights. Interpretation of an aesthetic form entails the realization and intensification of one's experiences.

Significant works of art are those whose content and structure are so profound as to enable many viewings with fresh insights and discoveries to be derived. Such works are constituted so as to embody and convey meanings on a variety of levels. Such works make possible the displacement of ordinary experience or modality on the part of the viewer. The strength and the logic of the visual form are such as to move one to another level of insight, to enable an increment in realizing a new idea of feeling. Those works that are great works have within them this capacity to continually move one in this transaction. It is this latter phenomenon that brings people to the viewing of art. We invest ourselves in a transaction that offers itself within the realm of art, it purports to be so organized as to intensify and enrich the transaction. The critical test is one in which beholders then confront the work itself.

By asserting that there is no fixed single definition of artistic form, one recognizes that the very concept depends upon the capacity of human beings to respond and give structure to the emerging aspects of their experience.

The study of art as a humanistic discipline is an effort to view the variety of forms as documents of man, as structures that embody and reflect particular ideas and problems. It also reflects upon the human choices made and limits imposed in the solutions of these problems. By its very nature, art neither repeats itself as a form nor stands still as a concept. As new and different forms emerge, it becomes necessary for us to revise our definitions; that is, it becomes necessary to test our definitions against the forms being created. Our bases for criticism or attempts to evaluate subjective responses must always be tested against the objective reality of the art forms themselves. No wonder the understanding and appreciation of art is seen as being at the root of humanistic activity. For here we have an educational activity in which the art forms from past and present, created under varying conditions and circumstances, are made available to us. Confronted with these forms, there is the necessity and possibility of our responding to the dynamics of the objects themselves. The visions, values, contrasts, harmony, poetry of the form can be seen against the infinite variety of forms created by men. The uniqueness embodied in the particular event helps to transform the fantastic array of human symbols into what has been called a "cosmos of culture."

In all that I have said thus far, I am ever-conscious of the problems that teachers face in recasting these generalizations into the specifics of a classroom. Obviously there are vast differences in translating these ideas into the context of an urban poverty area as compared with a school in an upper-middle-class suburb. Changes in context introduce major problems and possibilities for what the teacher can do in the classroom.

Beyond contextual differences, it should be stressed that the talk, such as I am engaged in, rationalizing what the teacher should do, is obviously not the talk to be directed at children. When we look to our elementary schools, the primary emphases should be upon the simplest and most obvious distinctions. Much of the rationalization I have set forth must be implicit in the teacher's actions rather than being made explicit in verbalizations. The teacher needs to act the role of artist. Values need to be embodied in behaviors and situations rather than an attempt to offer lengthy explanations as to why an activity is undertaken.

Let me turn, if only briefly, to the problem of translating what I have said to the operational realities of an elementary school. In so doing, I hope that I have made clear my bias for an open-ended definition of art–one that would admit a wide range of forms and a variety of contexts to the proper study of art. Indeed, the range and diversity is such as to require my using certain organizational headings within which classroom activities can be conceived. I simply use these for discussion purposes rather than necessarily implying clear program or scheduling separations.

First, elementary schools should have what I would call form and media workshops, in which children might pay attention to form and structure as they relate to tools, ideas and subject matter. Emphasis should be placed upon exploration of forms, multi-media possibilities for developing some of the technical skills for manipulating ideas and forms. For example, I would see no reason–except economics–why children could not work with cameras, slide projectors, tape recorders, along with what we have come to recognize as more conventional media–paint, clay, charcoal, pastels, and so on. What is important is that the primary purpose of the workshop experience not be lost in the gadgetry of its mechanisms. Learning can be structured along many lines–investigation of light and sound, construction, movement and form studies, drawing, paintings, sculpture, and so on. You see, it would be quite possible to deal with our ever-present themes such as "holidays" or "special events" as part of our work in elementary schools. What should be avoided is the sterotyped pattern that simply involves youngsters in manipulative activity devoid of any artistic choice on his part.

Secondly, and another general component, elementary schools should introduce programs of visual study. Here I would have primary emphasis on looking at and making judgments about one's visual environment. The emphasis here would be upon artistic judgments as they relate to contemporary environment. Such study might include discussions and evaluations of motion picture films, television, printed materials, architecture, urban design, landscape architecture. Children should be involved in viewing, discussing and evaluating the wide range of imagery that makes up their lives.

And, lastly, there should be programmed emphasis on the visual arts and the humanities. Here I would suggest focusing upon art as expressions of man. In its broadest sense, this should be the study of works of art as documents of human history. Children can learn to engage in mental processes of a synthetic and subjective character. They can mentally re-enact events and circumstances underlying the objects before them. A work of art can be seen as a means to understand the context, the values, the purposes, and conditions within which it was created. Hence it serves as a guide for hypothetically reconstructing the past.

The work of art should be seen as a form of beauty. The reconstruction of the past provides a basis for making judgments in the present. Without this latter aspect, you really don't have a study of art. You have a study of objects. And in many instances, teachers talk about a picture and simply deal with its literal content devoid of aesthetic considerations.

By making reference to three organizational headings: form and media workshops (which I would see as studio production oriented); visual studies programs (environmentally and critically oriented) and study in the arts and the humanities (historically oriented), I trust that I am not misunderstood as calling for three separate programs. The content and emphases of each of the headings are inextricably linked. What I do see, however, are different kinds of activities emerging–as different as the activities in which an artist, critic, and historian engage. Taken together, these components seem to me to comprise the major thread out of which behavioral goals, curriculum and teaching strategies can be developed.

In varying degrees, teachers can then work with their students in raising issues utilizing the variety of definitions of how the term "art" may be used. Looking at works of art, the questions of artistic intent and form as well as techniques can be made relevant. Viewing a film or architectural form, the youngsters can be made senitive to their own critical responses. It is in this way that the discipline of an aesthetic response might be heightened.

Never before have teachers had available to them so wide a range of physical resources for the teaching of art–slides, film strips, tape recorders, films, publications of various kinds. New tools and materials are being made available with great speed and effectiveness. Museums and art centers offer their facilities for the enrichment of our educational programming. More recently, various federally and locally sponsored programs in support of the arts have become operational. These developments are, in general, to be welcomed. But what still remains is the continuing challenge that must be seen at a qualitative and more personal level. Learning to understand and appreciate art involves independent viewing. The viewer is on his own. There are no simple, easily-arrived-at solutions. The viewer confronting a work of art must identify and state the problems contained within the structure of the form. Such viewing is analytical and judgmental. The viewer must bring to bear his best judgment based upon awareness of critical standards. These standards are then open to modification and change in light of enlarged insights and understandings derived from the encounter with the work.

Effective teaching of art is, then, not a matter of providing students with "right" answers, if by "right" we mean the names of ten greatest paintings, or ten greatest artists. Developing a sense for qualitative decision-making has little to do with Yes-No, Good-Bad, Right-Wrong kinds of decision-making. It involves seeking and seeing the subtle nuances, the multiple meanings, the humor, the tragedy, the eloquence and elegance; in short, the poetry in the forms that can be made by men. This is what we are about when we teach art. This is what we are about when we make references to aesthetic experience.

Betty Kanable is Professor of Music Education and Head of the Department of Music Education at Drake University, Des Moines, Iowa. Miss Kanable received her bachelor's degree from Indiana University of Pennsylvania, the Master of Music degree from Eastman School of Music and the Ph.D. degree from Northwestern University. She has had teaching and supervision experience in the public schools of Pennsylvania and New York and has held positions in the Music Departments of Eastern Washington College, Cheney, Washington; Evansville College, Evansville, Indiana; Baldwin-Wallace College, Berea, Ohio; and Florida State University, Tallahassee, Florida, prior to assuming her responsibilities at Drake University in the fall of 1967. Other professional activities include serving on the Board of Directors of the Indiana Music Educators Association, participating in clinics and workshops on elementary music, teacher training, and programmed instruction, and acting as a curriculum consultant.

DEVELOPING MUSICAL RESPONSIVENESS IN YOUNG CHILDREN

". . .A 'hearing ear' is the key to musical responsiveness and teachers of music must make ear training one of their chief tasks. . ."

Betty M. Kanable

Since one of the major objectives of this conference is to develop behavioral goals for young children in the arts, this session will deal with discussion and demonstration of types of experiences which can be sequenced and lead to increased responsiveness observable in musical behavior. When we respond, we act (or react) in response to a stimulus; we behave in a certain way, and our behavior gives a clue concerning the degree of responsiveness the stimulus elicits. Can we shape behavior? Can we set our goals in terms of desired behavior? Can we evaluate learning and responsiveness in terms of desired behavior? The answer to all three questions is, "Yes–to some extent." There are inner feelings shaped by a musical stimulus, inner responses, *not* always expressed in overt behavior which can be observed and evaluated, but there are many experiences with music and musical concepts which *can* be organized in terms of behavioral goals.

Let us listen to a tape of an unrehearsed musical response of a group of kindergarten children. Their teacher uses a baritone ukuelele for many accompaniments because it more nearly balances the light tone of the children's voices than does a piano. When strummed lightly before singing or during the giving of instructions, it has an amazing effect on class control. As long as there is strumming, children anticipate that something is going to happen musically and are more alert. Their behavior is controlled by the music they hear. The request was made to this group of children to begin to sing the song as soon as they recognized it. At the beginning of the tape, only ukuelele chords are heard; during the third phrase of the song, a few tentative fragments of the melody can be heard, followed by the teacher's encouraging remark, *"Some* of you are singing it." In a short time, an increasing number of children join until all are singing enthusiastically–with various degrees of "in-tuneness." The song if *Edelweiss* which has a strong appeal for these youngsters and they had sung it many times with the chordal accompaniment provided by the ukuelele. To them, these chords are an integral part of the song; in this arrangement, several modulations occur, and they, too, are accepted as an integral part of the song by these children.

Would you say these children have a responsiveness–a sensitivity–to harmonic relationships? Their behavior clearly shows that they have. Would you say these children are sensitive to pitch relationships? They don't know that they are modulating, but their behavior demonstrates that they feel the relationship between tones and a given tonal center. Do we underestimate young children? Do we, for example, equate a cognitive understanding of the concept of harmony and modulation with sensitivity to these musical phenomena?

How was this kind of responsiveness or musicality brought about? How was their musical behavior shaped? Through exposure, repetition, un-hurried time to let the music take possession of them. It can happen only with a teacher who has an open mind and faith in the potential of young children–one who is not afraid to experiment and discover just how far their powers can be stretched; one who doesn't underestimate them.

James Mursell states that the purpose of all music teaching must be to bring about the evolution of musical responsiveness and he believes the purpose remains the same at all levels of maturity, for the reason that the essential nature of musicality (his term for responsiveness) remains the same. Our task, then, is to determine what kinds of music we want children to be responsive to, and what kinds of musical experiences can best develop this responsiveness.

As for kinds of music–we are finally breaking out of our provincial shell. With the shrinking of our world in the sense of communications, and the stretching of our world in the sense of probing into both the past and the unknown future, the knowledge explosion is making an impact on many phases of education. We in music education have the responsibility of exposing children to music in such a way that they realize music is a *living*, hence, a changing art form, and as people are constantly exploring and experimenting in all areas of endeavor, so, too, throughout the ages, musicians have sought new musical means to express their ideas. Music texts and accompanying listening selections for the elementary schools now include plain chant. Renaissance madrigals, serial music, bitonal, modal, and even electronic music. Does this imply a need to modify concepts we teach as fundamental to music and to reconsider our approach to the teaching of these concepts? Is it time to broaden our base, sharpen our ears, and use our intellects to compare many types of music objectively?

Oleta Benn says, "What is this musical stuff which children must know? Very simply, it is sound and the absence of sound ordered in time. In other words, ours is a temporal art, not a spatial one. And if we place spatial observations of symbols before temporal judgments of sound, we have failed miserably in initiating the most basic concept of all. We must be scrupulously careful that students have *aural* reasons rather than visual reasons for learning the symbols of music. By doing so, we arrive at the critical stage of preparing students to realize the simplest of all aesthetic values: the response to the materials of an art. For music, the response is to sound and *all* its properties–pitch, duration, timbre, intensity, and extensity."[1] Children learn about these properties through experience: by listening to music, by responding to it with their bodies, and by performing it. These experiences must be increasingly challenging and provide an opportunity to apply and expand the skills gained, to develop and grow in musical understanding. They must be planned with goals in mind, each experience providing the readiness for the maximum understanding of the next.

A "hearing ear" is the key to musical responsiveness and teachers of music must make ear training one of their chief tasks. The foundation of ear training is a listening attitude. We *listen* in order to *hear.* There are many activities which can lead to development of a listening attitude and increased ability to discriminate between sounds, recognize timbre, become aware of the concept of sound moving through time and to feel the "togetherness" of motion and sound. The following chart shows one set of experiences which might be used to initiate a listening attitude.

---

[1] Oleta Benn, "Excellence in Elementary Music Programs," *Perspectives in Music Education,* MENC, 1966.

We Listen in Order to Hear

Activities	Purposes and Concepts	Sound Sources
Identify number and types of sounds heard–eyes closed	Use the ear to supply information based upon past experience Recognize timbre Remember sounds in sequence	Clap, snap fingers, hum
Think of other sounds bodies can make and demonstrate them	Increase awareness and discrimination of timbre Become individually involved in thinking and making sound	Voice, feet, body combinations
Identify marching or galloping sound made by a classmate–eyes closed	Discriminate between two sounds Identify even and uneven sounds as basis for appropriate choice	Feet marching
Stomp through imaginary puddles and hear the sound made by feet matched by the chanting of the teacher	Experience “togetherness” of motion and sound Experience beat, tempo, quality of movement, mood	Chanting of “Happiness” by A. A. Milne
Listen to amount of time used to chant first phrase of “Happiness.” Put on imaginary boots in this amount of time and “come out even”	Experience with flow of sound through time	First phrase of “Happiness”
Listen to each phrase of the poem with mental awareness of physical activity possible. On second hearing, perform the activity	Reinforce experience with flow of sound through time Control movement by sound Become aware of phrase	Each phrase of “Happiness”
Perform entire poem with appropriate motion for each phrase	Reinforce sensitivity to phrase feeling, on-going movement of sound from beginning to end, relationship of parts to the whole	Entire poem, “Happiness”

Building upon the listening attitude and the awareness of movement in time developed through the previous activities, we can move on to more challenging listening goals and develop the skills of hearing relationships between beat and meter, analyzing expressive elements, recognizing the presence or absence of familiar guidelines and, as we progress, develop a set of principles which can aid in listening and responding to unfamiliar music. With purposeful listening as the basis, our procedures, in general, will be to: (1) discuss what we have heard, (2) become involved in active participation with the music, (3) try to express in words what we have learned from listening to the music, (4) reinforce our learning with other musical examples and with symbolic representation of the music, and then to (5) test our knowledge by applying it to the solution of new musical problems. We will be guiding or shaping musical behavior in each step of the way and will be able to verify whether our goals are being approximated by observing the ability to meet new musical problems with the knowledge accumulated thus far.

Our premise for the activities which follow is *Music Is Organized Sound.* We will concentrate upon two aspects of musical organization, rhythmic and tonal.

DISCOVERIES CONCERNING THE ORGANIZATION OF RHYTHM

Using the most easily recognized aspect of rhythmic organization, the beat, as a frame of reference, we begin by discovering what we mean by this term.

Beats Group Themselves in 2's and 3's

By concentrating on hearing the sound made by their marching feet, children can be made aware of *left,* right, the grouping in two's, the evenness or equal length of the sounds, and the concept of accent or stress. These concepts can then be applied to hearing the sound of marching in a musical composition, *March Little Soldier* by Pinto. Three musical effects can be isolated to illustrate how the composer enhances the idea of a march: the bugle call, the planed chords imitating the marching feet, and the drum cadence, thus encouraging the habit of looking beyond the basic elements and exploring the music for the means used by the composer to express his ideas.

The metronome can be used as an audio-visual aid to feel the beat and to realize that beats can be fast or slow. Setting the metronome at the tempo used by Beethoven in the second movement of his *Eighth Symphony,* children are asked to imitate with their hands the movement of the metronome and to try to feel this movement as they listen to the music.

Other activities which can be utilized are: listening for grouping of beats in 2's, learning the conductor's pattern for 2's, discussing the character of the music and how it is achieved, discussing how to conduct in order to express this character and trying to conduct as the music is heard. Hearing two works which have the same tempo for the beat but which contrast greatly in character *(Bydlo* by Mussorgsky and *Berceuse* by Faure) reinforces the concepts of beat, duple meter and tempo and provides an opportunity to try to show the contrast in expressive content by "conducting" portions of the two compositions.

Movement in 3's is explored through the American folk song, *Goodbye Old Paint.* Using this song as a vehicle, activities might include the conducting pattern for triple meter, discovering ABA form, discovering two-beat tones and evenly divided beats, and observing the evolution of musical symbols from line notation to standard notation by means of a series of transparencies.

Sometimes Groups of Beats Change in One Composition

After listening for the change of meter from 3's to 2's in *Don Juan Periquito,* children are led to discover the relationship of meter change to the form of the song (AB); they use the conducting patterns to help them feel the change; they are led to realize the B section seems faster because the beat is divided; they discover some two-beat tones. Through a series of transparencies, they watch the evolution of the notation from line notation and discover meter signature, barlines, measures, notes of varying value.

In Some Music It Is Possible to Hear Three Kinds of Rhythmic Organizations

The French folk song, *Ton Moulin,* is used to reinforce the ideas gained thus far and rhythm instruments are helpful in illustrating the fact that three kinds`of rhythmic organization can be heard simultaneously: the rhythm of the beat, of the meter, of the melody.

Sometimes Music Is Unmetered

After attempting, unsuccessfully, to find the beat and meter of *Sanctus,* a thirteenth century chant, children are ,shown a transparency of the music and discover the meter signature and barlines are missing and groups of notes are unpatterned. After repeated listening, they discover the rhythm is organized according to the rhythm of the words. They notice that the notes are shaped differently from modern notation and learn that this music was written before our modern notational system was organized. *Music is a changing art form* and as the music changes, so do the symbols which represent it change. Problems of conducting this music can be discussed and the conclusion reached that a freer, changing conducting pattern would have to be used to express the unmetered movement of this music.

In Some Unmetered Music, We Can Still Hear Rhythmic Organization in Patterns of Sound

To broaden further the idea of music as a living, changing art form, a recording of *Banshee* could be played in which the composer, Henry Cowell, explains how he achieved his musical effects. Discussion of conducting this music can lead to the conclusion that a new way would have to be found for this new music. Comparison with other music they know leads to the conclusion that Cowell's music contains high and low sounds, long and short sounds, loud and soft sounds just as other music does, but the sounds are organized differently. Patterns are difficult to find, but if we listen very carefully, we can hear repeated motives which serve to give unity to the music.

The concept of inner hearing is important in all phases of musical learning. Inner hearing is the foundation of tonal memory; without it, one cannot make comparisons among tones or find tonal relationships or perform in tune. What does a good choir do before it sings? It hears a tonic and thinks its starting pitch in relation to that tone. What does a good orchestra do before playing? It "tunes up." Too often, we allow children to sing before they really listen and orient themselves to a reference tone. In an effort to make the musical experience one of informal enjoyment, we frequently encourage participation which excludes the careful listening necessary for musical growth. The kindergarten children heard at the beginning of this session were using their inner ears to *think* the melody over the chords they heard. Such training does not have to be formal drill; it does need to be imaginative, consistent, and increasingly challenging.

We Can Use Two Sets of Ears to Hear

> In her book, *Musical Learning,*[2] Marion Flagg approaches inner hearing from a visual standpoint. Children are asked to close their eyes and try to see that object in their "mind's eye." After some practice, children, with eyes closed, are asked to raise their hands if they can see the object as well in their mind's eye as they can with their real eyes; if they can see it almost as well; if they cannot see it at all. This same approach can be used with inner hearing. "Hello" might, for example, be sung as a descending minor third. Children are asked to imagine they have an extra set of ears inside their head–inner ears. With eyes closed, they can be asked to listen again to "Hello" as it is sung and then try to hear those tones with their inner ears immediately afterward. After some practice, again hands can be raised to indicate the degree to which they can do this. In many instances, the children who cannot hear the tones with their inner ear are the children who have difficulty matching pitches or singing in tune, and when they develop the ability to think tone, their responsiveness to tonal differences and their ability to reproduce tone increases in accuracy.

[2] Marion Flagg, *Musical Learning*, Boston: C. C. Birchard, 1949.

Pitches Can Be Organized to Form Melodic Patterns Which Give Shape to a Musical Composition

Using the "hello" game as a means of increasing sensitivity, children can be asked to listen for "hello's" in *16 Pieces for Children, Number 7* by Bartok. With repeated hearings, this descending third motive can form the frame of reference for discovering whether a high or low voice spoke the first "hello"; for hearing repetition and variation; for hearing a bridge section and a coda. A chart in line notation can be used to give a visual representation of the tonal discoveries.

To reinforce the inner ear concept, the song, *Peter and Paul,* might be played as a transparency of the song is observed. Children discover that in the words to this song, Peter and Paul go away one at a time and return one at a time. When each boy goes away, his name is hummed rather than sung. A variation can be made by thinking each boy's name in the inner ear rather than humming. If children can begin to sing on time and in tune after the section where they only think the tones, this musical behavior indicates they have achieved the goal of inner hearing. A more challenging test of inner hearing might be to look at the score of a familiar song and identify it by singing it mentally.

Pitches Are Like Families--They Have Relations and a Home Tone to Which They Like to Return

We have seen that beats tend to group themselves into a pattern. Pitches or tones tend to group themselves into patterns, too, around one home tone called the *tonic.*

One way to develop the concept of a tonic or tonal center might be to play the familiar songs, *Goodbye Old Paint* and *Don Juan Periquito,* omitting the tonic at the ends of phrases and letting the children supply the tone by singing it. This, too, is a test of inner hearing.

To go on and discover the relationships of scale tones to a tonic, the duple meter section of *Don Juan Periquito* (consisting of the first five tones of the G major scale) could be played on resonator bells. The bells might then be scrambled and arranged by the children in order from the lowest to highest tone. (A good opportunity to discover relationship between size of instrument and highness or lowness of pitch.) Discovering that the lowest tone has the letter G, on it, we call G the tonic and let it give its name to the scale or musical ladder of tones which they have just constructed. After singing the 5-tone scale of G major, children can be asked to play 5-tone scales beginning on D and E and then hear the teacher play *Don Juan Periquito* using the two new series of five tones. The children discover just any five tones cannot be used–that only one of the three scales had the pattern of tones used in the song. Research and experimentation then can lead to the discovery of the pattern and the concept of transposition can be explored.

Pitches Can Be Organized and Combined in Several Ways to Form Harmony

Continuing with challenges to the ear and tonal memory, a short instrumental piece from the recording, *Music For Children* by Orff and Keetman, could be played in order to discover: (1) how many instrumental voices are heard and (2) the material the instruments might be made of. (At the end of the composition, as a means of reinforcement, the needle could be lifted before the final tonic and the children could be asked to supply the last tone. Their solution can then be checked with the final tone on the record–this makes a fine game, and with an unknown piece, acts as a test of responsiveness to tonality). After a discussion of the timbre of the two instruments used and discovering that timbre can aid in distinguishing the melody played by each instrument, children can be shown a diagram of some ways in which musical voices might go together: (1) two voices moving in parallel movement, equidistant apart; (2) two voices moving in different rhythmic and melodic patterns, but moving forward simultaneously; (3) two voices moving in contrapuntal, imitative fashion. The recording is heard again to discover which of these patterns fits this music. The term, ostinato, is introduced, and children are instructed to concentrate on the 4-note ostinato pattern and to memorize the pattern as they listen again. Eventually, both parts can be learned by ear, sung, played on bells and xylophone and written in line or standard notation.

We Have Different Ways of Listening for Different Types of Harmony

The Shepherd's Dance from Menotti's *Amahl and the Night Visitors* has unlimited possibilities for ear training development of sensitivity to many aspects of music. The first hearing might follow a resume of the program and let children indicate when they hear the dance begin. They can: (1) listen to the tonal and rhythmic pattern used in the first two measures and listen to see whether that pattern continues or stops and discover that they recognize an ostinato; (2) discover that over the ostinato pattern they hear two oboes carrying on a musical conversation, imitating one another; (3) check with the diagram of ways to listen and see that they must use their inner ear and tonal memory to compare the imitation with the original–they must listen horizontally as well as vertically; (4) become aware of the idea of stretto when they hear the two shepherds interrupt each other, not waiting until each one finishes his tune. This would be an excellent composition for creative dance, with children gaining ideas of leaps, circular motion, solo sections, repeated movement from concentrated listening to the composition.

Continuing the idea of different ways in which musical voices go together, *Ton Moulin* could be reviewed with chords added beneath the melody. Another inner hearing game might be to think the melody as the chords are played, singing aloud from time to time when requested to do so. This is a challenge enjoyed by children and it develops sensitivity to the harmony implied by the melody and points up the relationship of the two.

Sometimes We Cannot Recognize a Home Tone or Harmony, But If We Listen Carefully, We Can Find Some Organization Since MUSIC IS ORGANIZED SOUND

Having found several ways in which tones go together to make a composition, and having learned that tones tend to group themselves around a home tone or tonic, *Banshee* can be heard again in light of their accumulated knowledge and musical experience. The children can discover that they cannot feel a tonic and that the sounds do not go together in any of the ways they have discovered. During the first experience with *Banshee*,

> it had been discovered that a little repeated tune helped to give form or shape to the music; it helped to organize the sounds in the mind. A discussion might follow concerning the difficulty of notating this music and the necessity for composers of today to invent new musical symbols to tell other people how to perform their music. Children might be encouraged to think of ways in which they might chart the sounds in *Banshee* and musical scores of experimental contemporary music might be examined. Since Cowell and other contemporary composers are finding new ways to make sounds from familiar instruments, children can be encouraged to find ways of making new sounds on their classroom instruments–to search for new timbres.

In conclusion, there are countless ways in which musical responsiveness can be developed in young children; countless ways in which musical behavior can be shaped, observed and evaluated with reference to musical goals. These have been only a few suggestions of means and materials available. Whatever experiences we provide, whatever means and materials we use, our role as a musical companion and guide must be to help children become sensitive to the stuff of which music is made–sound and its properties–and sensitive to the endless ways in which the fertile imagination of man has used sound to create music. We can lead children to certain musical expectations, help them to recognize when these expectations are or are not met; we can encourage them to analyze what they do hear and aid them to "get inside" the music to see what it is trying to express and how it achieves its expressiveness. The experiences we provide must help children to consider musical problems as a musician might consider them, whether he is a composer, a conductor, or a performer; to think of music in terms of broad similarities and distinct differences among many types of music. Children can then be "at home" with music because they have some means of coping with what they hear, some means of meeting its aural challenge and responding to it.

Musical Materials in Order of Use

1. Pinto - March, Little Soldier
   MMYO, Grade 2, Record 1
2. Beethoven - Second Movement, Eighth Symphony
   AIM, Grade 6, Volume 1
3. Mussorgsky - Bydlo
   AIM, Grade 2
4. Faure - Berceuse
   AIM, Grade 2
5. American Cowboy Song - Goodbye, Old Paint
   MMYO, Grade 2, page 108
6. Puerto Rican Singing Game - Don Juan Periquito
   MMYO, Grade 1, page 98
7. French Folk Song - Tom Moulin
   MMYO, Grade 3, page 120
8. 13th Century Gregorian Chant - Sanctus
   MMYO, Grade 4, page 104
9. Cowell - Banshee
   MMYO, Grade 3, Record 2
10. Bartok - 16 Pieces for Children, No. 7
    MMYO, Grade 1, Record 2
11. Hungarian Children's Song - Peter and Paul
    Bir., Grade 3, p. 15
12. Orff and Keetman - Music for Children
    Side 2, Band 3, Instrumental Pieces
13. Menotti - Shepherd's Dance from "Amahl and the Night Visitors"
    AIM, Grade 4, Volume 2

Key:
AIM–Adventures in Music, RCA Victor
Bir–Birchard Music Series, Summy-Birchard Company
MMYO–Making Music Your Own, Silver Burdett Company

Carolyn Kizer, well-known poet and editor, is the author of two books of poetry, *The Ungrateful Garden*, and *Knock Upon Silence*. (Her first book was published in 1961 by Indiana, and her second in 1965 by Doubleday.)

She founded the poetry quarterly, *Poetry Northwest*, in 1959, and edited it until the spring of 1966. The University of Washington assumed sponsorship of the magazine in 1962. It has been recognized from the first as one of the most distinguished magazines of verse being published in the United States.

Miss Kizer spent the academic year 1964-65 in Pakistan, as Poet-in-Residence for the U.S. Department of State. This is the first time an American writer has been so honored. She lectured on American literature at leading colleges and writers associations, and gave poetry readings throughout East and West Pakistan.

Since February, 1966, Miss Kizer has directed the literary programs of the National Endowment for the Arts, the new federal cultural program established by Congress in the fall of 1965. She has read widely at colleges and universities throughout the United States and in England.

POETRY AND CHILDREN

". . .I wonder if the marvelous ability of children to see freshly, to compare originally, to concentrate wholly, cannot be considered rather than lost. . . . Have we not done something terrible to the creative spirit of children by setting these arbitrary rules?. . ."

Carolyn Kizer

You may well wonder from my rather spotty *vita* what qualifications I have for addressing you tonight–having conducted a few poetry workshops at such widely assorted institutions as The New School in New York and a young ladies' college in Lahore, Pakistan. Perhaps my chief qualification for being here may be that people who teach sporadically, and more or less voluntarily, have something to say to people who have to teach all the time. I know that the reverse is equally true, but at the moment I'm up here and you are down there–but all that will be resolved during the question period.

The remarks I am about to make break into two sections: the first part is an attempt to tell you of a child's initial experience *of* poetry–or perhaps it is not too fanciful to say that a child emerges, blinking, from the dark place of poetry, and gradually enters a colder, brighter world of common discourse. The extent to which he is forcibly assisted–if that is the word–by the forceps of public education is a subject worthy of our speculation and research.

To speak of these first intimations of poetry and what constitutes a poetic language means that I must call upon my best witness: myself. I am going to halt these reminiscences somewhere around my eighth year, for two reasons: First, arbitrarily, because you are all teaching children in these primary years; but secondly, and quite naturally, because there is also a break in the child himself. The four year-old genius of Joycean technique, the brilliant abstract painter of three, or the loose and intuitive figure-painter of five, the poet/psychologist of six–often with a dash of the theologian as well–become, almost overnight, nice, dear, ordinary children (and if they don't, Heaven help them–it's the University of Chicago at 13, and the dark night of the soul thereafter). Or maybe we can leave out all the qualifying, maternalistic adjectives and say, just plain children. With many youngsters there is another outburst–roughly corresponding to the springtime of the glands–in adolescence. Sometimes the right teacher at the right moment can coax the muse into semi-permanent residence, but in most cases she flies away without a backward look, leaving a couple of poems stuffed in the back of a school desk, perhaps to be sighed over a few times in the prosaic years ahead.

Somewhere between the ages of one and a half and three I was in the habit of perpetrating a poem with some regularity. Curiously enough, the poem was also a poet. I will explain in a moment. My parents were literary middle-aged intellectuals who shared a fondness for then obscure writers, some of whom they took rather seriously, and some of whom they cherished for qualities which would now be characterised as "camp." This was the pre-Spock period, alas, and my mother leaned most of her weight on a Department of the Interior child guidance bulletin published in 1926. In 1926 they didn't fool around, and the Department of the Interior advocated the commencement of toilet training at the age of one month. Fortunately, I came of sturdy stock, and managed to survive this exacting discipline, more or less.

I have memorialized my first poet/poem in a grown-up (sort of) poem of my own, which begins:

> Thomas Love Peacock! Thomas Love Peacock!
> I used to croon, sitting on the pot,
> My sympathetic magic at age three. . .*

Why was it, you may ask, that I didn't make an incantation of other fascinating three-name names, such as Barbara Hutton Mdvani or Spangler Arlington Brough? I needn't expiate on the magic of these three particular words (and if you feel that I do, you may go read my poem); nor on the peculiarly beautiful way in which they balance; nor, perhaps, on some vague kind of Gothic resonance which clung to them from hearing my parents discuss this author at the dinner table. Children need to play, indeed are forced to play, much as the humming bird is forced to spend all of his waking hours in the search for and consumption of food. And language is the first great medium of play. So this was my first poem, and my

---

*"What was in a Name", from *The Ungrateful Garden*, Indiana University Press, 1961.

first game, and–because we are all aware of the magical properties of proper names–my first incantation. Like Mr. Nabokov, I prefer to evade the Freudian aspects of this poignant situation, but for the reason that they are so obvious as to be highly suspect.

We will now turn to the first real poem that I remember writing, at the age of six or thereabouts. It was a nonsense poem, and after thirty-odd years, I recall it without any difficulty whatsoever:

The roots are up.
The sky is low.
Why does a streetcar whimper?
Custard is stiff as a captain's pride,
But a telegraph pole is limper.

Albeit with somewhat more reluctance, we will leave Freud to one side here as well, and concentrate on its aspects of pure nonsense, (which, it goes without saying is highly impure). Like all nonsense, it is more than nonsense. In a moment, I am going to read a poem of Miss Gertrude Stein's. One of the reasons for her continuing popularity, particulary among musicians and children (like poets, an overlapping category), is that she speaks nonsense that makes sense. As I recall the circumstances of composition, they were inspired by the general feeling that life, as organized and promoted by adults, was crazy. I was soon to learn better. One has to outlive his education, or perhaps just live his life for awhile, to regain some of this primitive wisdom.

My first serious poem was composed at the age of eight. Most of this masterpiece is lost to recollection, except for the last two lines. This was an occasional poem, written at Easter, for the man with whom I was in love at the time:

. . . the Easter lily, white as snow,
is like the angel that stood at Christ's grave.

This couplet has two qualities quite characteristic of children's poetry after they have been attending school for some time. The first is that whopping cliche, "white as snow." For us as children, cliches are a crutch; they are hovering in the air, like one of Chagall's violins, and we stuff them in our poem, to give it substance and authority. The second thing to note is that the couplet embodies a correct, if not sophisticated, concept of what metaphor is: the comparison of two quite disparate things to achieve an effect more puissant than the strength of the parts. Evidently the pagan symbolism of the lily was insufficient to my imagination, and required personification. Further, I believe that the solitary figure draped in white then personified to me my own imagination, like Keats' figure of Moneta in *The Fall of Hyperion,* that fascinating poem about a man's desperate attempt to define the contours of his identity

The experience of committing this poem had other poetic aspects which I might mention. The man to whom it was dedicated had a name almost as resonant and lovely as that of Thomas Love Peacock. His name was Edward Makin Cross, and he was the Episcopal Bishop of the Diocese of Eastern Washington. He was my godfather as well. I loved him because he was Bishop Cross, and because he was my spiritual father, but there was another, more mundane reason: I had very weak ankles when I was a child, and it was necessary for me to wear a type of orthopedic shoe that came well above my ankles, and was laced very tightly. At the top of the laces were three lovely hooks on each side, around which one could loop the shoe-strings, rapidly, after one achieved the dexterity. This simple feat gave me intense pleasure every morning, when I dressed myself. It didn't seem in the least odd to me that the face of my dear Bishop reminded me of the expression on my tightly laced shoes. How much I intuitively sensed of that ardent nature rigidly controlled by faith and decorum I cannot, of course, say. But here again is metaphor, the lovely oddness of it, and the perfect nonsense which makes perfect sense. And it's all mixed up with the human passions, but then poetry generally is.

This, like all love affairs, and most poems, had a tragic outcome. The Bishop conceived of the inspired plan of reading my quite private love poem, composed for him alone, aloud from the pulpit on Easter Sunday. I sat there, in our new Gothic church, with the light from the unstained glass windows pointing God's finger at his noble head, my world, as they say, in ruins. I never forgave him. To the best of my recollection I retired from the composition of poetry at that time, and did not emerge until twelve or thirteen and that carnival of the glands which I mentioned previously.

Now I turn to the first poem which I memorized, through the simple expedient of saying it over and over again, because I liked it.

Although, as you will see, the poem's scheme is not prolix or complex. My mother, who had great charm and gaiety, and great melancholy, was the ideal conveyor of poetry. She recited this to me one day when I was around four, and I instantly picked it up. It is called *Grass:*

Be cool inside the mule.
Be cool inside the mule.
Be cool inside with a monkey tied.
Be cool inside the mule.

Clearly, this kind of rhythmic pattern and vowel sound is meat and drink to young children and primitives in general. It has the quality of the rune, the incantation, the mnemonic device, which is where and when it all begins. It is, on the face of it, extremely simple. For many years I was a rather simple child. I believe that this is true of most poets, and parts of most of us remain childlike all our lives. We can enjoy a poem for years, and then wake in the night exclaiming, "Aha! So that's what it meant all the time!" So, for a long while, I was satisfied with *Grass* just as it was. Then one day I quite consciously began to grapple with meaning, just like a pygmy New Critic. My reasoning went something like this: All animals are horses. Horses eat grass. (I've seen them.) *But* horses don't eat monkeys. (Vague intimations of Rudyard Kipling.) Of course, it was a hippopotamus. They eat grass *and* monkeys. (Visions of Jonah's whale's stomach, with various and disparate forms of life peacefully coexisting. Do I imagine it, or was there a tea service and a rocking chair in the premises?) Anyway, there it was. Nonsense that made sense.

In a transitional passage between the first part of my remarks, and the second part, which will consist of what I have tried to convey to children and young adults of the nature of poetry, I want to say a word about adult notions of the kind of poetry children like. One of the best anthologies of children's poetry that I have come across is edited by Janet Adam-Smith. I read a review of it in the *Times Litt. Supp.,* which said that the anthology was unsuited for the child because the poems selected were, on the whole, too mature, complicated and difficult for them to comprehend. It remarked, in particular, Miss Adam-Smith's inclusion of John Crowe Ransom's poem, *Janet Waking,* as an example of the too complex and too urbane.

I went into fits of laughter on reading this. My two daughters were, at that point, aged six and three. Every morning they were in the habit of coming into my bedroom, and recently they had been giving performances of this very poem, one of them taking the part of Janet, and the other the part of the chicken; often, to avoid altercation, they would do the whole poem over, reversing parts, as Janet's role was definitely superior to that of the chicken.

What was the deep attraction that this poem held for small children, the attraction that Miss Adam-Smith had understood, and the reviewer for the *Litt. Supp.* had failed to understand: For one thing, the poem is about death, and about loss. These subjects, as we know, fascinate small children, not the least because in most families they are largely taboo, or covered up with euphemisms such as "Doggie went away", meaning he was run over, or "Grandma is in Heaven." Another reason, for American children particularly, is that this poem is the antithesis of Dick & Jane. We need not dwell unduly on the puerility of these organized efforts to limit the vocabularies of our children. We need only note how absolutely irresistable that dear old word, "antidisestablishmentarianism" is to nearly every red-blooded child who is learning to spell for fun and profit. Yes, it is surely Mr. Ransom's "transmogrifying bee" that fetches the children every time. And let me say a hearty Thank God for the anthologist or teacher who gives us something that we need not "outgrow", that we can love for all our lives.

Now, on to my checkered career as a teacher of poetry, which is what we will call it for the sake of convenience, if not accuracy. Qualification number one is having three children who like poetry in spite of having a poet for a mother. Qualification number two is that every student in my summer poetry class in New York still communicates with me from time to time. Other than that, I've been in the odd writer's conference, and taken a poetry workshop here and there, in addition to talking to a fair number of high school classes and assemblies in my time. In addition, I had a poetry workshop for young ladies in college in West Pakistan, whose knowledge of English was imperfect, but whose knowledge of their native tongue was almost non-existent, as none had thought it worthwhile to teach them the language–let alone the poetry–of a culture thousands of years old. I think it is safe to say that I can be dropped in front of a roomful of people of any age from six on up, and manage to acquit myself creditably. However, I confess myself to be at a loss when it comes to something labelled, "Behavioral Objectives", which it is my understanding that you are here to determine, if possible. To me, each child has his own behavioral objective. I think our job, in working and playing with him, is to find out what he has in mind. I suppose, ideally, as we work things out together, my own behavioral objectives modify his and his modify mine.

This doesn't mean that there aren't certain devices which we can employ that help children respond to poetry, and even to write it. But assuredly we do it with them, not *to* them. Further, children together in a group create a vocabulary, if you will, of that specific place, and that particular situation. We see this in the interaction of members of our own family: certain phrases like "tainted string-beans" or "I will now sneeze six times," which couldn't be unfunnier to the unwitting dinner guest, will send an entire family into paroxysms. The poor guest has blundered into a group myth-making or myth-perpetuating session. The appetite which children have for these home games is similar to that which can be created in a sympathetic classroom.

My first experience in teaching children came about quite informally. I was walking down Fifth Avenue one day when I happened to run into Allen Ginsberg, who said, "There is a school strike on today, and there are a lot of little children over in a church two blocks from here that need somebody to teach them. Wouldn't you like to go and teach them?" And I said, "Of course, I'd love it. I can't imagine anything I would rather do." So I went over to the church, where a very nice and gifted novelist ushered me into a room full of five-year-old Negro children. I must say I was somewhat disconcerted, but I felt that it was me or nothing, which is always something of a comfort, I guess. I sat down on a nursery school chair and took the nearest child onto my lap. There was a large blackboard there and plenty of chalk. I said, "What's the best thing that ever happened to you?" Well, that took us quite a way, it really did. The children were talking about the kind of things one does at "show and tell," and so on, the kind of pleasant experiences they had had, and we got through half-an-hour that way. I found out everybody's name, and they found out mine.

And then we moved into another dimension, quite germane to the moment at hand, which was a moment of considerable tension for these children, and considerable bravery on the part of their parents. The children knew that something had happened: they had been kept out of school. And I said, "What was the worst thing that ever happened to you?" Well, poems began almost at that moment, because I began writing down on the board, which I hadn't bothered to do during the nice bit because we were busy opening up a kind of relationship based on absolute and total ignorance of each other. The worst things became poems with very little editing indeed. I've often thought back on that day, because if we had had something longer than the life of a May fly, something longer than one hour in one day of my life and theirs, we might have developed a basis for learning and teaching. It taught *me* a great deal, even in one hour.

The next experience that I had in teaching children was at a private boarding school that one of my daughters was attending. I was asked, at the last moment and on the spur of the moment, "Come out and talk to the children about poetry." Eight-year-old girls they were, and quite ignorant of anything literary, as girls from the better boarding schools generally are. I happened to have a book with me which I would not have chosen, I don't suppose. I would have taken Walter de la Mare's *Come Hither*, or I would have taken Janet Adam-Smith, to which I have referred, or I would have taken Aldous Huxley's *Texts and Pretexts*, which is now out in paperback. But I wouldn't have taken *The Collected Poems of T. S. Eliot*. But as I was shepherded into this room full of thirty or forty eight-year-old girls, I thought, "We shall just try an experiment, and see how it works." And I said, "Young ladies, I think we will read a very difficult poem. This is a poem that baffled just about everybody when it came out, and the more learned they were, or the more literary criticism they had read, or written, the less they understood it. Now, I maintain that you're going to know what it's about, and you're going to tell me what it's about. And we'll begin with the title, which is something that nobody's ever begun with so far as I know, and we'll take it from there. The title is, "The Love Song of J. Alfred Prufrock." Now, what do you make of that?" There was a long baffled silence. And I said, "Well what does the name J. Alfred Prufrock remind you of?" Hands began shooting up all over the place and I began calling on people. One of the girls said, "It's somebody who wears a Herbert Hoover collar." I said, "Yes, very good." Another said, "It's somebody who carries an umbrella even on a sunny day." And a third girl said, "It's somebody who probably works in a bank," which was brilliant, because actually he did.

Finally I said, "I think we have now an excellent picture of the man who wrote this poem, and the man that he intended you to imagine when he wrote the poem, which puts us far ahead of any of the critics who reviewed it when it came out." I think one thing that we have to remember as teachers is that we talk too much. We are eternally explaining. Let the children tell *us* what it's about. Then I read those infinitely resonant opening lines:

> Let us go then, you and I,
> When the evening is spread out against the sky
> Like a patient etherized upon a table. . . .

We stopped right there, and I said, "How many of you have had a wisdom tooth pulled or a mastoid operation or gone under general anaesthetic?" Several hands went up. And I said, "Well, what color was it?" There was a good deal of discussion on that point, and they decided that it was a sort of a blurry, foggy gray, and I said, "Then you understand why the poet used the phrase, 'etherized upon a table.' All right, onward." So we went on reading, and I got to the passage:

> In the room the women come and go
> Talking of Michaelangelo.

Now, most of you know that there have been God knows how many critical analyses of these two lines–what a friend of mine John Wain, calls "creeping exegesis." The children didn't have these problems. They said, "It's an art gallery." And they said, "The scene is changed. Everybody is someplace else now." "They're talking of Michaelangelo because they're showing off." "They're making hin feel inferior because he can't keep up with their level of conversation." And so on.

Well, fine. I think that's probably enough to give you an idea of how it went.

On another occasion at the same school, I was asked to talk to six-year-olds about poetry. It was a beautiful fall day and I walked into a room of about forty six-year-old girls looking wistfully out the windows at the autumn coloring, and the sun shining on green grass, and I walked boldly up to the blackboard and wrote the word "metaphor" on it. The teacher pulled me by the sleeve and whispered urgently, "You can't do that. They won't understand it–it's too complicated." Then I told them what a metaphor was. I asked one of the children to explain it back to me. She got up very smartly and walked over to the door of the room, which was ajar, and shut it. And I said, "Yes?" And she said, "Autumn is the closing of a door." All the other little girls nodded approval of that, and so did I.

My third experience teaching children was in Pakistan at a girls' school, and this was, I confess, a rather elite group in one way–the girls came from what's known as good families– daughters of supreme court justices, writers, artists, college presidents. In many ways they were extraordinarily ignorant girls. The upper class in Pakistan is much like the upper class in Russia before the Revolution, who spoke French, and didn't know their own language. And often they didn't speak French very well. I began this class with a device which I commend to you for slightly older children–it doesn't work with babies: a one-page prose biography: who I am, and why I am interested in a poetry class. This is very useful, not only to get a line on the child but because there is something very good you can do with it. From this prose statement you will find that there are inevitably several children who will be writing something which has a poetic base to it, which has a descriptive, analytic, or comparative aspect to it, so you are able at some stage, to turn these back to them and say, "Would you please make this statement into a poem?" Some of the children will come back to you and say, "But it won't go into a poem," and you say, "You're absolutely right. It won't." But there are three or four who will be able to take hold of an idea or a concept or a visualization, and make it into a small poetic statement.

I'm still brooding very hard indeed about the difference between poetry and prose. I'm not at all sure I want to define it. It's something, again, that you and the child explore together, I think.

Then I pushed this experiment still further. I got descriptive prose statements. "Describe something in nature. Describe something outside the window–but it's got to be something you've seen, not something you've read in your English literature textbook." A very

2

curious thing happens in Pakistan, which, like India, still uses the syllabus during the hundred years of British rule. Students will write essays on the coming of autumn, and describe certain flowers and trees and landscapes they have never seen, the landscape of rural, 19th Century England. Wordsworth is still on the syllabus, so that you can go into a Pakistani classroom and the teacher will have a plastic daffodil on her desk to show the children what a daffodil is.

So I would get my girls to write essays on something that they had seen. Then I explained to them what a Japanese haiku was, the five-syllable, seven-syllable, five-syllable form. One day I was nearly overcome by the irony of me, an American, in a classroom in Lahore, West Pakistan, teaching young Muslim ladies how to write Japanese haiku. It seemed very funny to me all of a sudden; but I must say the results were excellent, and in some cases beautiful. There was an interesting by-product of this particular class. As I said, these girls spoke English very badly. Their sentences were very flabby and their vocabularies were small and imprecise. The syntax, had deteriorated into a kind of a sludge. After these girls had been reading poetry aloud and they had begun writing poetry, I noticed how much their English was improving.

This had all been happening quite without any knowledge or background in linguistics–I am a linguistic moron. A young lady showed up from Istanbul who was a world renowned linguist. She sat in on a couple of my classes, and said, "I'll make a deal with you. I don't know anything about poetry, and you don't know anything about linguistics, so let's go back to Istanbul and teach Turkish kids how to speak English." We were going to do it through the medium of poetry and fiction. I came back to this country and mentioned it to the State Department, where it went over like the proverbial lead balloon, which is why I'm here today. But I still feel that there is a great deal to be learned about using poetry, particularly poetry, as a tool for improving English. And I think that particularly in schools of the inner city, where the children's first language is not English, that poetry can be a door opening into the English language. This is something that needs much research, much exploration. One somewhat comparable experience that I had as a young woman at Columbia Graduate School: I exchanged conversation lessons with a highly educated Chinese, and I noticed, again, that the main thing that was wrong with his speech was his intonation, and his rhythms. By reading English poetry aloud, the whole quality of his speech improved dramatically.

I don't want poetry used either as therapy, or simply as a tool; but I think that if, all things being equal, poetry is allowed to be poetry, it can do many other things as well.

There is one aspect of poetry in regard to children that I would like to put forth, partly in a provocative way, because I want to stimulate, I hope, some discussion from you. I think that sometimes in conferences of this kind there is a tendency to feel that we must extract from each definition every drop of emotional and moral resonance, that we must use only words that may be entirely defined without reference to subjective feelings, or to personal notions of morality or right and wrong. I would have it that it is not possible for a living, sensitive and passionate human being to each in this manner. I would further posit it that, of all things, art is moral–at least all art that interests me is moral, and therefore the only kind that I can dream of communicating to anyone else has a moral base. One of the interesting facts, if I may call it so, which tends to bear out this belief, is the instinctive response that children have to poetry that puts forth a moral problem, a choice, a definition. Children are perhaps far more than adults, who often have had it kicked out of them of a naturally philosophic bent. Children like to pursue these questions of good and evil. I was hoping very much that someone who was going to come to this conference and address you was the poet William Stafford. He has for many years been involved in curriculum studies in the Portland, Oregon, school system, and he is also a superb poet. He is also perhaps one of three Christians that I know. He is a Quaker pacifist, and was jailed for his beliefs during the last war. A poem of his that has moved children as much as anything I've ever read to them I want to read to you.

Last year, when I first came to Washington, the National Cathedral School asked me to speak to the girls about poetry. It was Easter–Easter keeps cropping up in my life, somehow–and I decided that we would talk about poetry that had some basis in the moral life of civilization. That's what we did talk about, and the girls didn't feel that I was some kind of stuffy has-been from another vanished age at all. They particularly loved this poem because it embodied a great moral truth that is a great trouble to us all. I think that children are great realists as well as philosophers, and when I said to them, "This poem concerns a decision that is virtually impossible to make:–when we have to make a choice between one thing we don't want to do and another thing we don't want to do." This is actually what life is about, isn't it? They understood this.

This is the title poem of William Stafford's book, *Traveling through the Dark,* and again, it is the kind of poem that in other days would have been considered morbid and unfit for the young, because it is about death and about suffering:

> Traveling through the dark I found a deer
> Dead on the edge of the Wilson River Road.
> It is usually best to roll them into the canyon–
> That road is narrow. To swerve might make more dead.
> By the glow of the tail light I stumbled back of the car
> And stood by the heap, a doe, a recent killing.
> She had stiffened already, almost cold.
> I dragged her off. She was large in the belly.
> My fingers touching her side brought me the reason:
> Her side was warm. Her fawn lay there waiting,
> Alive, still, never to be born.
> Beside that mountain road I hesitated.
> The car aimed ahead its lowered parking lights,
> Under the hood purred the steady engine.
> I stood in the glare of the warm exhaust turning red.
> Around our group I could hear the wilderness listen.
> I thought hard for us all–my only swerving
> Then pushed her over the edge into the river.

That's an honest and tragic poem, and children love it. I think even the best of us tend to underestimate them. I think we need not do that.

Now I think perhaps you've gathered from what I've said so far that I think writing poetry and reading it go together. I certainly find them inseparable, in my own life and in the lives of my children and my students when I have them. Further, I would say that age grouping makes less difference than in teaching most subjects. I had the great privilege and honor of being in Theodore Roetke's poetry workshop for many years, and sometimes of assisting him. It was actually a course in criticism of poetry and in writing poetry, but it was called "How to Read Poetry." And I've always found that a good key to teaching children, the emphasis being on comprehension and on enjoyment. Creativity is reading and dreaming of what you have read, as well as writing, and after all, it would be a frightful error if we tried to encourage children to believe that they were all going to grow up to be creative geniuses. There is far too much of that as it is. But we need to build in children the sense that they can respond to life, that they can take joy in responding to literature and to art, and that this is a valid and meaningful form of creativity. *Poetry* magazine goes on printing inside its cover, "To have great poets you must have great audiences too."

I, having been the editor of a poetry magazine, have always been subject to nocturnal telephone calls from ladies who would say, "My seventeen-year-old niece writes poetry, and I wish you'd tell me what to do about her," and I restrain myself from saying, "Madame, you should have strangled her at birth." I don't think that one wants to wish the career of poet on anybody. All right, so we have people who insist on being poets, and then we've got to be useful to them, but beyond that, it is a cliche, and a true one, that children are creative and that we have to help them to be creative. Which brings me to one of my favorite books (plug): it's called *Adventure into Poetry* by Flora J. Arnstein, and it's published by the Stanford University Press–it came out in 1951–and I have carried it around the world with me more than once, like the Bible, because Mrs. Arnstein is an extraordinary woman who has taught children to write. She has provided the kind of simple structuring of poetry teaching that I think is perfectly reliable and useful. Mrs. Arnstein is now in her eighties and writing very good poetry indeed.

Flora Arnstein explains the process of setting up a poetry class for children in a way that is very simple and yet very sound, and I hope that I am not teaching my grandmother to suck eggs when I describe a bit to you of what the process is. This begins with pre-schoolers and children in the very first grades, usually–I think the median age is about six/seven. She has equipment for book-making in the room when the children come in. They have been told that they are taking a course in literature and they know only vaguely what that is, and the children begin by making a book. There are pieces of calico and wallpaper and what-not, with which they can cover their books after they have made and sewn them.

Then Mrs. Arnstein brings poems into the class and reads them to the children. The books are empty and the children have them there–they are made, but they haven't done anything to them yet. She says, I think, a quite interesting thing in an early chapter. She says, "The first poem that I brought in for the children was the Christina Rosetti, 'Have You Seen the Wind?' " Then she said, "After I had more experience, I would never have brought it in to them, because the poem is in a regular meter and it is rhymed. That can become such an inhibition for a child." It's much harder to get a child to stop mechanically rhyming and automatically using a regular metric system than it is not to let them get started on it in the first place.

At any rate, she brings poems in to the children typed up and reads them, and the children make selections of the poems that appeal to them, and if they feel like it, they paste them into their books, and if they don't, they don't. She goes on bringing in poems, and the children say, "I've decided I don't like that poem I put in last week. Can I take it out?" And she says, "Of course you can." And then the children begin bringing in poems and reading them and pasting them in their books; and then the children decide that what they want to do is read the poems aloud in unison–this, as she explains carefully, is not like choral reading at all. It is saying the poems very softly and very slowly, and thinking about what they mean. It is not a dramatic performance in any way. Then one day a child says, "Well, why can't we write poems?" This day began when she brought in a book of Hilda Conkling's and the children discovered that someone close to their own age had written poetry. Mrs. Arnstein explained to the children that Hilda didn't actually write the poems down, that she dictated them and they were written down by an adult. Then the children said, "Why can't we write poems?" "And with this question," Mrs. Arnstein says, "We are launched."

Characteristically, the children lose no time. " 'Can't we write right now?' Unprepared for this development, I have no paper ready, so hastily I tear out the back of my notebook. I seat myself at a desk in the far corner of the room. The children crowd around. How shall we manage this traffic jam? 'Stand in line,' Don suggests, and a queue of squirming, fidgeting fighting children await their turn at the desk. How does it happen that they all have poems primed at the tip of their tongues? Most of these six and seven and eight year olds seem so eager to express themselves. Louise comes first. She is at no loss for subject matter. The majority of the children have not thought through their poems when they come to dictate. They have merely an idea, a start. Those who have deliberated ahead make definite efforts to remember: 'That's not what I had first,' or, 'I can't remember the words,' betrays the process. The others obviously think as they go along. For the few who have difficulty in getting started, the question 'What have you in your mind?' seems sufficiently helpful. And for all, a word of commendation."

Edna, aged eight, dictates–and I do love this–I've thought of it so many times– "I feel poemy today. I have poems all over, and I don't feel like going home."

"All the children apparently have poems all over, and one cannot but wonder where this eagerness to write has its origin. They do not seem to value their poems. They walk away almost before the last word has left their lips. Later they do ask to hear their poems read, but not now, and they evince little pride of authorship. Frequently a child doesn't recognize his own poem: 'Did I write that?' is a recurring question. Why then, the eagerness? Perhaps here is another aspect of the desire to share. Perhaps the offering of his thoughts, his experience, to someone who is genuinely interested has the attraction of novelty or the satisfaction arising from sanction. Whatever the origin, the eagerness persists. To deal with it, various expedients are suggested by the children–standing in line grows tiresome. Some children dictate slowly; some dictate long poems. Joyce suggests that each child take a number and come to the desk in turn. This system is worked out and slips of numbered papers are drawn, but this procedure is likewise discarded as too burdensome. Finally, when the first excitement wears off, the children fall into an orderly pattern of coming to the desk, raising their hands to signify when they are ready. They dictate in the last half of the forty-minute period. Only Adrian, who is unable to get started, protests 'We ought to write in the first part of the time. After I've heard the poems read, I can't think of anything else.' So we act upon his suggestion, but it doesn't work. The children object–they can't write, nor, as a matter of fact, can Adrian. We return then to our original procedure. It would seem that reading poetry in the beginning of the period sets the mood, creates an atmosphere conducive to writing. We read, we talk, we disperse. Some go to the window, standing quietly. They look out on the schoolyard, at the strip of bays visible at the intersection of the streets, at the trees framing the big house opposite. Others sit at the tables, heads on hands. Still others retire to some far corner of the window. The room is still, quietness descends upon us. Some particularly happy days, a spirit seems to hover over us. The children become absorbed in their own thoughts, in themselves. One child tiptoes to the desk and dictates."

"Few of this first group care to do the actual writing themselves. Thought outstrips the hand. Even for me, it's difficult at times to keep pace."

Now, I think that you sense in that, to me, beautiful description, this marvelous woman waiting and listening and drawing out; and the internal discipline of the creative event itself is something that takes over. Further, as Mrs. Arnstein goes on describing this process, you see how the criticism of the poems itself comes from the children, who will say of a certain poem or a certain passage, "That sounds like a story." Children, of course, at this age, have very few qualms about cribbing. They quite proudly say that they took this from such-and-such a famous poem, and the teacher must be very careful not to be moralistic about this or to criticize at this stage. That will all work itself out in due course. The concept of originality isn't important to little children, as we know. The thing that is important to them is to say something beautiful, and if we think about Chinese poetry, where for two thousand years people copied each other's nippy effects with very little alteration, we can accept the thought that "Thou Shalt Not Steal" need not apply in the realm of poetry.

The greatest thing about the book, next to its author, is the children's poems. They are wonderful poems, and they are wonderfully honest. And they raise again, the question with which I would end: Why must this spontaneous creative period in the life of children dwindle and diminish from these early years and fade away? I wonder if the marvelous ability of children to see freshly, to compare originally, to concentrate wholly, cannot be conserved rather than lost. How many of us in our daily lives are forced to switch all of our concentration from one area of study or thought to another every half hour, when somebody rings a bell? Have we not done something terrible to the creative spirit of children by setting these arbitrary rules?

I feel humble, having talked to you this evening in this very informal way, because all of you know a great deal more about teaching than I. I'm only a poet, and a reasonably successful mother, and I hope now that I've concluded we can have some discussion and some comments. Thank you.

Herbert Kohl taught in the public schools of New York City. He is the author of the *Age of Complexity*, *Teaching the Unteachables* and *36 Children*. Mr. Kohl is presently teaching at the University of California at Berkeley in both the English and Education Departments.

THE ART OF TEACHING AND THE TEACHING OF THE ARTS

"...People just don't teach writing... most of our teachers themselves are afraid to write...."

Herbert Kohl

I am going to try to describe some of the things that I have been doing and then later try to come back to some of the issues that we may be facing, specifically the issues of what a behavioral objective is and the issue of evaluating the success of teaching, not by any means with any intent to solve the problems but to raise some very specific questions. First of all let me describe the Teachers and Writers Collaborative. It is a group of writers and a group of teachers; a group of teachers who have been reasonably successful, but successful because they have been totally non-standard. They got together to see if in some way the whole curriculum in the field of English could be somehow revised and made more relevant to the life of the kids in the classroom. If the writer who is in some very unique relationship to the two worlds could somehow be brought in to work and collaborate with teachers; the idea being that neither the writer nor the teacher apart from each other can have the total picture and that each can bring something very fresh to the teaching of English.

One of the other things that was noticed is that as things stand now there is no such thing, at least as far as I can tell, as teaching of writing in the elementary and secondary schools. People just don't teach writing. I would go even so far as to say that most of our teachers themselves are afraid to write and are terrified of blank pieces of paper. One of the things that we figured is that if one is really going to make a change in the teaching of English, one has to change the whole business of teachers' attitudes, of teachers' whole feelings about what they are teaching. I wrote a proposal and got funds from the Office of Education to bring teachers and writers together. What we have had to do, and this has been the real problem, is to plan strategies.

Let me put it this way. We didn't want a writer to go into a classroom, read, take his applause, leave and just leave it at that. We didn't want a performance, we wanted something that could lead to the creation of a long term writing program, that could involve the teacher in something much more than just using his class as an experiment.

At least as things stand now, what we have is a group of writers who will be going into the classroom, but not merely to read. They *will* be going in once to read, and we are preparing anthologies which they will be going in with. Each writer will have his own anthology, a kind of flexible anthology, with is own work plus the works of any other writers. We are going to reprint the works of about fifteen writers, and each writer can choose any seven or eight, any combination that he wants to include in the anthology. Then after the writer reads, he leaves the book behind in the class. He returns and just talks about what happened, if anything has happened, by leaving this book behind. He comes back a third time and asks the kids if they are interested in doing any writing for him. He comes back a fourth time, hopefully. Again, this is all based on whether he is invited back to talk about the kid's writing, to have the kid's writing put into an anthology that the teacher can then use. And at that time we will invite the teacher, if she or he is interested, to come to a teacher training course in teaching of writing. But all that really consists of is a course in writing; I mean teacher training is essentially going to be a seminar in writing, conducted by a writer and a teacher and having as participants, kids, (usually high school kids or junior high school kids) who have been in writing classes before and write well. The object is to force the teacher not to consider his role as a teacher but to consider the material that is produced right in that seminar in its own terms. Then we don't want to hang up the teacher and drop him after that. These seminars which will be held in conjunction with the American Academy of Poets with Betty Kray.

At the end of that we hope to be able to put into the teachers' hands the curriculum we have prepared for the teacher to take back to use in the classroom for us. So that what we are going to do is move from the initial entrance of a creative artist into teacher training–the actual use of curriculum in which the teacher will be invited to bring the stuff to us and help us rewrite the curriculum that we are coming up with. This is simply because we don't really know and you can't really see if it works until it actually works in the classroom itself.

What we are doing–and this may have relevance with what you are trying to do here–is a curriculum unit on fables, on the writing of fables. One of the things we have done is invited all the writers involved in the Teachers and Writers Collaborative to write fables. We have also asked a lot of kids to write fables. Actually the funny thing is that the two young men who are outside boating right now are working this summer, producing hip fables which are absolutely fantastic. One of the boys is writing them; the other boy is an extraordinary artist. He is actually taking fables and translating them into comic strips and rewriting the language that is used in the fables so that it is the language that the kids talk. That is part of our curriculum production.

Now what the fables unit will consist of is as follows: it will be a loose leaf thing without any page numbers. It will include a scholarly essay on the fable form written by a serious scholar. It will be an anthology of fables from across the world from the oral tradition, written tradition, transcriptions from non-literate societies. We are building a collection which will range everywhere from African fables and South American fables and fables taken out of mythological context to alternate translations of one of Aesop's fables; you know, running from Marion Ward to a hip version of Aesop. We are putting this together.

Then we have an anthology of children's fables. By the way, in this case we are also including in the anthology of children's fables bad fables–fables which miss the point–or, for example, a fable that is one of my favorites. One of my former pupils wrote one in which he said, 'Once these two men were out on the street fighting and one man punched the other and then he got punched back and the priest came over and the priest said, "Stop fighting! You should not fight." So they punched the priest. So a policeman came over, and so they punched the policeman.' So it went on about two more times, and right at the end they just put, "Can't find no ending."

Then again we would like to provide in the curriculum unit, actual anecdotal accounts of how this particular material is used. You know, like fable form, the history of it the actual range and scope of fables that have been written, how these materials have been used in different classrooms by different teachers in totally different teaching situations. Kind of ruthlessly honest stuff. "I've used it, and it is worthless," and then try to explain why it is worthless and anecdotally what are the steps from day to day.–In a sense we are trying to create a new way for teachers to look at their work rather honestly.

As an aside here I would like to throw out the fact that I just finished a book which will be out in October–it is called *36 Children*–in which what I tried to do was throw out all my philosophy and throw out all the kind of systematic vocabularly and preconception; I tried to write what happended to me during one year that I taught, from waking up in the morning of the first day to the end of the year and the meaning in terms of how that played into who I was at that particular moment of my life–what my life was all about–what I learned of the life of the kids–what mistakes my misconceptions caused me to make–and how I learned to live with the mistakes I made and be rather honest about them with the kids. And that is the kind of thing we like to include in the curriculum unit, though in a much smaller scale.

Then a general series on the equipment of teaching games–the strategy that can be used; for example, just simple anecdotal suggestions: write fables on a given theme. What are the types of characters that appear in the fables? A fox, a rabbit, a snake? What do they seem to represent? These are kinds of suggested topics for the discussion. Suggest the ways of moving from this particular unit into larger things, integrating it into other things that you may be teaching. And that's it. Nothing else for the teacher. No objectives, really, no saying, "This is what response you should expect from the kids," or "This is what response you shouldn't expect from them"–no saying what a good and bad response is. In a sense it is saying, "Look, you are supposed to be a pretty intelligent teacher; you have been through a certain amount of training and some of it may have been good. You have a very responsible position, and of course you can take this material and read it yourself and put together something out of it. Try to be a bit honest about it." That's the curriculum unit that we are trying to come up with. All of these things are now in the process of being put together. And hopefully, by the way, if anyone here is interested, hopefully by the second week of September we should have the first draft of that unit for teachers to use. If anyone is interested, we will send you copies.

That's the Teachers and Writers Collaborative except for a few other interesting nice little asides that we have. A school in Philadelphia has created a writer-in-residence position for us and just opened up a position for us where a writer can come in and look around, say for a week, two weeks, a month, and fit into the program as he conceives of his role, from what he observes in the school. He doesn't have to go in with any preplanned work.

Also we are going to be doing some freshman English, some prebaccalaureate things and try to get as great a range as possible. One of the things I can say generally is that we find it much harder to get middle class and upper middle class kids to write honestly and well, well in the sense of paying attention to the language that they are using, than it is to get so-called disadvantaged kids to write. I guess this is superficial, but my initial experience is that over "verbalness" is a great liability when one wants to sit down and be very precise in representing what he feels, as we are trying to do. One of the other things that we are trying to do in our Saturday classes, in which we are bringing in teachers, is to try to mix teachers with kids who come from the ghettos, from private schools, and from all over the city and see if we can't put them all together with the common intent of trying to write.

Now let me talk a little bit about kids. I guess I can also mention something about the Teachers and Writers Collaborative in the context that we were just talking about–kids in general. I persuaded people at Gallaudet College in Washington, which is the national college for the deaf, to work with us. I wrote a pamphlet on the education of the deaf, essentially claiming that it was a disgrace and a failure. The pamphlet also claimed that the deaf, well, first of all that the deaf are treated paternalistically–the deaf children are segregated within the school–that the achievement levels are held below the achievement levels of non-deaf children, that deaf children are in the low economic classes and are made to live in "ghettos." I guess you can see the analogy that I was drawing. And also I was saying, very strongly, that the teachers of those children are not deaf and the teachers themselves have a certain specific preconception about what it is the deaf child has to learn, must learn–and if the child doesn't learn it, it is the child's fault. There is a very open school in Washington–Kendall School–which is associated with Gallaudet College, which has kind of honestly said, "Look, we are a great failure. We haven't reached these kids, and we are willing to try anything." What I tried to do was to set up a program of bringing four creative artists into the school: a film maker, a poet, a dancer, and a writer-dramatist-actor. The idea is that these people have no preconceptions, that is they have no real expectations as to what the kids can or cannot do. It was only for a week, so you can't expect any great accomplishment, but with more time these people may be able to provide for the teachers new ways of looking at the kids they are teaching, new ways of seeing how people can relate to the kids and how the kids themselves can communicate.

I think this is the point that I was making, that the essential thing in education is how the teachers get trapped by their own preconceptions and by their own expectations. I think if there is anything that is really important it is somehow to get away from preconceptions and to start looking at the kids almost each year. One of the things I have found very valuable is never to look at the kids' record files. Take the box of the kids' record cards and their previous school history and just throw them away. Don't look at them; you don't want to care. And you will find some very interesting things happen. Kids who are supposedly emotionally disturbed don't turn out to be disturbed. People who used to be "teacher's pets"–well, maybe you have different pets. In a sense what you are doing is providing both yourself and the kid with an opportunity to randomize the school experience, to say, "O.K., I'm really going to start without the stigma that I've had since coming into the school. Okay, we are going to start nowhere or start from just scratch."

I think there is a great danger in overplanning. That's not to say that you shouldn't be prepared. You have twenty alternatives, perhaps, if you are really a good teacher, for every situation that comes up. But you shouldn't select which steps you are going to use before you even meet the kids, before you even see them and they see you.

I want to describe in terms of this some stupid mistake that I made very recently. I'm conducting a pilot teaching training program for the Teachers and Writers Collaborative. I like to do this stuff myself before we set up a program. A couple of teachers from Newark are coming in, and they are bringing in a group of fifth and sixth grade boys and girls. Together we are doing writing. The idea is both to do teacher training and to get those kids to the point so that the next year, when they will be back in their schools they can do something different. It is to help the kids and to help the teachers work next year. I had it all planned out; we were going to use *The Cool World* book. I bought the copies, and since I never listen to myself, instead of *not* planning I *did* plan. I thought it would be very nice to use *The Cool World.* I had particular chapters chosen. The kids came the first day and none of them could read. My plans were worthless; not merely that, not only couldn't they read, but unfortunately they had just come from the riot area, and no one could concentrate on anything. You know, they were very, very unhappy children. And so I had to really find out what to do.

First of all, I knew they were bad, but I didn't know how bad. I had to do some diagnosis for myself; I had to find out where the kids were at that given moment. I also had to fight them because like they had been slapped all the way from Newark into Teachers College, Columbia, that formidable and great institution. I get into a lot of trouble for bringing kids into Teachers College, because people don't like it. It disturbs their calm. And so the kids were treated with hostility, and I had to do something. So I tried two things which really did work. Here is the kind of thing that I want to use as an example of what sorts of things can develop and the way in which one takes what actually comes out in the class and then uses it.

I put a blank piece of paper in front of each of the kids. I had seen pictures of Newark recently, and the thing that struck me most was the walls there are now. So I put a piece of paper in front of all the kids and I said "Okay, now, let's pretend that this is an empty wall, and no one is looking, and you can write anything you want on that wall -graffiti- like anything you want on that wall. I don't care what it is." And I had the teachers do it, and I did it myself. And the kids looked at me like I was crazy. They thought they were coming to school and all. So okay, I did something myself and the kids started writing. These were kids who couldn't really read and couldn't spell very well but wrote beautiful things. The kids would write something like this, and it's "sharks," but they couldn't spell "sharks." And then they wrote something "DTK." I happened to know what it was, but if the teacher sees it, he says, "What is it?" What does it stand for? Where does it come from?" DTK meant "down to kill" and when someone writes DTK on the wall I, don't know whether it is purely loco or it's a kind of declaration of war. The kids then actually wanted to learn how to write out "down to kill." They would do this and they would do other things. Like they were kind of playing with each other, showing love for each other. All kinds of beautiful things come up in the context.

So I could have done a couple of things. I could have said, "Okay, now, today–I mean it is your first session–we will learn the word 'down' and the word 'to' and the word 'kill'." But that wouldn't have worked and there is a great danger, when you get something very exciting, of turning it into something academic and then destroying the whole thing. Like if the kids really enjoy it, let them enjoy it; and then you learn yourself what the kids know, what they don't know, what interests them and they come back some other time with it.

And so what I did was this: I took a gigantic piece of paper, and I covered the table, and I said "This is a communal wall, like we have all got the same wall. Now let's see what you can do." It was just beautiful! They spent three quarters of an hour writing on the wall. In one way or another those kids were writing. They don't write in school, and they didn't think about what they were doing. I said, "See, we are doing writing. Now this is what writing is definitely about." And that was the first lesson.

The second lesson, I began to use certain things from the graffiti. I learned that the kids know lots of names. They could write down names; even the most illiterate kid can write down names of twenty-five or thirty of his friends. Also, they knew nicknames. So what I did was to have the kids go home, go back to Newark and I asked them to copy all the graffiti they could find. A very funny story came up in this. To get them interested in bringing things back to later put together I gave them all new folders, you know the ones that have the name of the college. When the kids were going home on the subway, a woman sat down next to one of the kids and said, "What are you doing?" He said "I am learning writing in Teachers College." She said, "Show me what you are doing." The kid opened it, and there was the sheet of graffiti. So now and again I would sneak in a little bit of phonics or throw in something like that. If you know where you are going you can plan rather ingeniously to get there.

So the next time, for example, I asked the kids to put down just the names. I don't want to go through it all because we will spend too much time, but what I did with the graffiti was to collect all of it and ask the kids to say what they made of it, and what they could do with it. I suggested that we take all of this graffiti and divide it into names, nicknames, insults, boasts and jokes. Then we had a special section for the battle against material things and a section for dialogue. When a piece of graffiti is written someone responds to it, and there is a third response that would go under "dialogue." Sometimes a kid will write a name and someone else will write an insult–you can tell because it will actually be written in another hand–so this is therefore part of a dialogue which is created.

So we put this together. When we got it all together we got into some very interesting talk about nicknames, who chooses a nickname, why there are nicknames. One of my favorite studies is etymology so we went into this whole business of what is a nickname. A nickname is a way of eating away at somebody. It seems that the initial, original implication of nickname was more of an insult than anything else.

Then we started talking in a kind of free discussion, although it isn't really that free. You are teaching concepts and you are dividing things up in a complex way. If you keep a sense of what you are doing you can come back to these things and use these things and move from these things into all kinds of other things.

After this I took one specific category like "names" to get the kids to get a sense of words and sounds and relations of names. We took the names that were written–there were an awful lot–and then we divided it this way. Again I was not being nondirective. In a sense I took the lead and although I was pushing though in response to what the kids were saying, I still wasn't being totally open. I think this is very crucial; one could make a mistake and say that it is a totally open-ended thing, and we know nothing might happen. That is just not true, because I was coaxing things out of the kids. I was moving somewhere with all of this. With the names first of all I chose description. I wanted the kids to think of one or two words that would describe each of these friends. The kids all knew them–Fat, Skinny, Stink,–all kinds of things. So the kids would put descriptions here, but then I went over here and deliberately wanted them to see this together, because I wanted them to think of other words that began with the same letter as the name. I was asking them then to tend to different aspects of the word. I was saying, "See, we can play it this way."

Then what I did was to say, "Okay, so now we have other words." Then I asked the kids to put together stories using the descriptions and the other words of any sort that we came to, and we put together stories. I reproduced them for all the kids. And that's where we are now. Tomorrow actually is the next session.

Anyway, this is an example of the kind of thing that can be very exciting to kids, almost any kind of kids. It's the kind of thing one has to bring into the classroom, where the kids are moving in and out of the classroom, in and out of their own experiences--where they are being extended and at the same time you are using their whole world. And they are teaching you, the teacher. I had no idea that all these kids know all these names. But this kind of ordering relationship, this kind of declaration, this kind of making of documents, having an audience, makes it very crucial for us to learn a little bit about the life of the children that we teach.

The comments from the question and answer discussion which followed Mr. Kohl's presentation are printed below.

Question: When you got to the other words that began with the same letter as the names, how come it didn't make them go toward poetry rather than stories?

Mr. Kohl: That's because that is the way I do it. Because I really don't feel myself that good with poetry, so I use what I can really do well. I could have done it, but you see, what is nice is that at any stage there are all kinds of alternatives that you can use. I tend, sometimes at the detriment of what I am doing, to do what is the easiest for me or what is fun.

Question: You do what you know?

Mr. Kohl: Yes, but I never knew that it would become relevant until it reached that moment in the dynamics of the teaching. Now I want to ask a question: how would you evaluate whether or not this is a success? What were my objectives?

Question: Do the kids have any alternatives of doing that?

Mr. Kohl: Oh sure. This is not school; there are no requirements. They seem to like to do it but also the kids seem to like to get away from what they are accustomed to in school.

Question: How come you didn't do it right there?

Mr. Kohl: Because I am involved in this Harlem project, and I don't have the energy. But I am asking again, how does one evaluate this kind of thing? Let me throw in something I personally believe. Before you can talk about evaluation you first of all have to establish a goal; you have to say that certain things are better than other things to do. It is better for kids to be involved in writing than not to be involved in writing, for example. Therefore, what you are evaluating is whether they are involved or whether they are not involved, and you are not questioning the very premises. Before you even start with behavioral objectives, I suggest that you have to spell out what it is that you feel has to be done in the classroom. What you are teaching for; what are you doing? I think this is the kind of question that is begged by the social scientists who play around with education. I didn't want to make that the topic.

The other problem with behavioral objectives is this; what you are doing is nonpredictive. The first crucial thing is that when you prepare for beginning to teach writing, you cannot beforehand predict even what it is that you want to teach the kids. What are you asking for in the way of artistic production of the child?

Second of all, there is another problem; you don't want every child to produce the same thing as every other child. I would consider that a failure. In other words, you don't want the same response, you want individual kinds of responses, or even sometimes you want no response at all. What I was really trying to throw out to you is that I don't see how at the point where we are now one can even begin to raise the question of behavioral objectives in the teaching of writing and the teaching of other things. I think one has to talk about what it is one wants to do. What are the various ways by which one wants to try to build up a whole body of what actually happens in the classroom? That comes before one starts specifying behavioral objectives.

In other words, in a sense basic research in the classroom doesn't yet exist. Basic research in the sense of what kids can do, what kids can produce, how it can be done, and really where we should all be–I think this research is at the stage of producing as much of a body of documentation of just what does happen. What are people really trying to teach? We should do this first and then begin to talk about behavioral objectives or anything of the sort. I would like to kind of end that right there.

Question: You suggested that the methodology evolved out of your very sensitive perception of what the kids needed to have? Is that inconsistent with behavioral objectives, stating desired behaviors?

Mr. Kohl: I don't know whether or not it is consistent, but as I stated, and, I am willing to argue about it. You want to teach the kids a specific skill, and then you want to test that specific skill. Okay, fine. But very much more than that–at the state where the teaching of writing is now, I think it locks things up a little bit too tightly. But again, maybe I am thinking of a behavioral objective in a somewhat narrow social psychological or sociological sense.

Question: What if your behavioral objectives were your twenty alternatives?

Mr. Kohl: Those are strategies, actually, strategies and tactics, not objectives. Objectives I think, the way I read objectives, means in terms that you want the kids to come forth with.

Question: You want them to come forth with some kinds of relationships to words. Your medium is words, just as mine might be movement, and I want some relation to movement. I've got twenty alternative things that they could do in the top of my head.

Mr. Kohl: That in a sense may be an interesting thing; interesting in the sense that one can have conjunctive objectives that is, saying that the kind of response one wants from kids is of the following nature: this or this or certain other things that we haven't seen yet because some kids haven't done it–but some kids *may*. That may be a much more interesting kind of thing; but that is more of an enumeration, such as the one I was talking about originally, of the kinds of things that kids have done. Where is there a body of materials that children have done? Where does it exist in a place where teachers can go and see what kids can produce?

One of the things I want to do when we have a minute is to show just a couple of publicized things that a couple of kids have done. One of the boys that has been involved in writing is still in high school. He is now going to be one of our teachers of writing next year and is going to actually teach a seminar for teachers in writing. His name is Victor Fernandos Cruz who wrote a volume of poetry called "Pappos Got His Gun." In this issue of the Evergreen Review there is a beautiful eight page spread of Victor's poetry, and if you want some material for kids to use it is marvelous.

Question: Who is financing this?

Mr. Kohl: My study. I am being sponsored by the United States Office of Education Bureau of Research. But we are in a very strange position. The money ran out January 1 and I'm a little weary of writing proposals, so I don't know what I'm going to do. Are there other questions?

Question: Can I ask one more thing? There is a writer named Mark Mirsky who worked out in California with John Hawke's voice project this year. I have a sample here of something Mark produced. I thought maybe it would be interesting to just read some of the thing and talk about some of the kinds of moving things that can happen in terms of how a teacher responds to his work. There is a black girl about 14 who lives outside of San Francisco in East Palo Alto who started writing this kind of thing and turned it out. " 'Sunset A-Go-Go' is jumping and Terry Ann Wilson stepped through the door. She checked the action going on before walking over to the table where her big brother Glen was waiting." It goes on, and tells a story of her long blond hair and very fair white skin. She happens to be the daughter of the mayor, she marries the football hero and they all go off in convertibles happy forever.

And at the same time, this is the kind of thing that an angry teacher or a teacher who maybe was a little bit too much, (or too little) of a writer and too much of the kind who wants social realism; real kinds of materials might have discouraged her completely. But Mark read this and found that it was very good writing. It is trashy, but it would go in a good trashy magazine, a lot of the stuff in it. Mark said to the girl something as simple as this: "Look, this is fabulous! This is great!" That is a very hard thing for a teacher to tell a kid and really mean it. He said, "You're really good; you've really got talent. Why don't you sit down and write something a little bit closer to yourself, and I think you will be able to do something much better. Write something much more in keeping with your real talent."

And the girl sat down and wrote what I think is one of the most beautiful things; she is actually still writing it. She calls it "The Story of My Life." She goes back to the year 1957 when she was age six. "At the time I was pleasantly happy until a certain misfortune came my way. I won't speak of that just now. I was living with my father's brother. I didn't know my mother or what she looked like. I always thought my aunt was my mother because she practically raised me. She and two other aunts kept me in turn. Now to begin the whole dirty mess.

"The sun was just coming up and the rooster was crowing and I turned over on my back and looked out the window to see. I had just closed my eyes when my aunt called for us to get up." She moves into a very good novel in which she has gotten much closer to her own experience, to what she feels and thinks and sees. And in doing it she has created this whole world which is every bit as imaginative as the early story. I mean there is a difference between imagination and wild fantasy. Sometimes wild fantasy can be very good, but the kind of wild public fantasy she was writing wasn't really very good. This thing is very fine work.

The reason I am just kind of tantalizing you with these things is in a sense the kind of offer I would like to make, and I think that a lot of people should do this: I'm going to have this stuff printed up and would be delighted to send it to you if you would share with me some of the writing of kids you work with. I really think it is time for teachers to look at stuff, see what's around. I would like to say also that I have found myself more and more using the kids' stuff as text at least in the first year or so of my working with them than I have before. I now have material from California, Baltimore, New York, Boston and a few other places. I really think that somehow we ought to do this.

Moderator: Some of the teachers want to know some of the strategies you used in the workshop where you got your material: that is, the material that you have here and the material that you have published in your book, *Teaching the Unteachable.* I think that it might be good for you to point out this: How did you get them started; What was the emphasis? How did you get them to use their experiences? How did you use the observations that they had? What did you have to learn about their observations and their experiences, and the, after that, how did you introduce them to technical things that you knew they needed to have?

Mr. Kohl: That is precisely what my book is all about. But I can just throw out a couple of things. One which is very crucial is what the kids think of you as a person. No one is going to reveal his experience to you if he thinks you are going to abuse him or if he thinks you are not going to respect it. If anyone thinks that to get kids to write about their lives and their persons is simply a matter of asking them–it is really not. It is a matter first of all of how much of yourself you have already presented to the kids in a very direct way–it is the degree to which you are in collusion with the authorities in the school to present a certain image. It is a matter of what happens in the school and what the authority in the classroom is like and the degree to which you are willing to go directly to the kids and say, "What goes on in this room is between us, between you and me. In a sense, when the classroom is closed, we are not exactly equal, but we are equal in the sense that we are all human beings. If I am wrong, I say I'm wrong." I always have a good sense of when things aren't working. When things get a little tense.

Also, I don't believe in the whole idea that kids have to kept working all the time. If there is a bad morning, I just tell the kids to take a break and forget it. And in general I'll never rush them from one subject to another. The only reason one rushes kids from one subject to another–remember, I was a sixth grade teacher at one time–is because they are afraid they will lose control if they let the kids go.

From the very first I insisted that the classroom was a rather free place, free in the sense that a kid has an option not to do the work–that we all need rest. After I have taught a good lesson I get very tired. The first time I said to the kids, "Gosh I'm exhausted! Can you give me some time to rest because I can't do anything more?" They looked at me like I was insane. I mean, a teacher tired? You mean you are working? (I think that was part of the implication.)

Question: How do you use this DTK and get them to proceed to write?

Mr. Kohl: I think that your question is just the same as Jay Wright's question. For example, take the idea of the gang. You know where you can go from the idea of gang. Now this is maybe taking a kind of flight into my own fantasy, but I am just trying to show you where you can go. The kids know a gang. They know each others' gangs. You can talk of their reality because gangs are from their territory. Now when you talk of territoriality, you talk about human territoriality, animal territoriality and that of nations. The reasons nations fight against each other has to do with territory, possession of land.

Yet, in gangs we move into initiation, and from initiations into rights of passage, (I don't believe in separating the disciplines very rigidly.) then into tribal societies and societies that make internal social adjustments when they face problems. In fact, if you know something yourself, there is practically no way you can't move.

The thing is, I think that elementary school teachers and other teachers have to be in some sense inquiring intellectually with themselves. They have to continue to acquire all kinds of knowledge and then put that to work in the classrooms in which the kids lack that knowledge. What I used with the kids in the neighborhood where I worked was myth, and I used it because the kids would talk about "big so-and-so," what so-and-so is very bad, and things of this sort. I would have them tell me their stories, which were often echoed in classical myths or in universal myths. Then I would retell them the classical myths and then I would ask them to retell the myths. By the time I got the kids retelling the story of Demeter and Persephone, I already had them wanting to see where that stuff came from, who produced it, what kind of people talked that way. Really, it was beautiful. "One day Persephone was on her way to school, and she got kidnapped by the mean-looking guy who was eighty-six years old. . . . . ." I really didn't know enough about mythology at that time for what the kids wanted to know, and I really had to learn a great deal more myself. I had to keep up with them. At that moment, by the way, I brought in the *Larousse Classical Mythology*–you know, the encyclopedia of classical mythology. I brought in all the books–I transported a great part of my library to school and just left it there, allowing the kids to wander in and out amongst it any way they wanted to.

Robert, the boy with me today, who was in my sixth grade class five years ago (both of the boys were and both of the boys wrote a lot of the material that is in that pamphlet there, *The New York Review,* but they are also writing much more, much better stuff now), anyway, Robert wrote the story of Pathos. In my etymological thing I was talking about the word "pathos" and its meaning, and he wrote that his hero was named Pathos because he was a boy of great feeling. Pathos was a Greek warrior in Athens, fighting for the Roman Empire against the invasion of the barbarians, while he was really a Christian. He put together this 1000 years of history, but it was really a way of putting together all of these things that we were talking about to make a story of them. What was really very exciting was that the kids can imagine their own neighborhoods, their blocks; but once they start thinking of them in mythological terms, once they start talking about it and manipulating it, they give people their own worlds. They can move into anywhere.

Question: How far do you go in correcting or censoring the vulgarity?

Mr. Kohl: I'll tell you, it's very funny. I never censor. I treat the kids' writing the way I would my own writing. If anyone touched my writing, I would be outraged. So just don't touch the kids' work. But the funny thing is that the less you touch it after a while, the less "vulgarity" you get. If a kid wants to sit down and write something of this nature, he can. Often the kid doesn't have any reason to do it other than anger or because he is not allowed to. But in terms of any kind of correcting, what I do with correcting is this: the kids and I put together journals, newspapers and everything.

Do you know how correction comes up? I let them read each others' stuff; if they find it incomprehensible (which they often do because they make mistakes), they start talking about how to make it understood. Correction has to do with like who is your audience? How does your audience understand what you are trying to convey to them? Then when we do that, they really begin to do it themselves. The kids aren't that excited about language, but they do want a very good grasp of language in order to be able to display something. Schools are very impatient. None of this stuff is a very short term thing. There is an awful lot of work.

I remember when we first did our newspaper, which was called "AND." The kids just made the whole thing up into a publication and we distributed it to all the other teachers in the school. The kids liked a large audience. They had a large ego about their writing, as all writers do, and also the same fears and anxieties. The assistant principal came in and didn't say a word about the newspaper, but showed me personally an example of what the paper should be like. What he showed me was actually a pre-edited, totally typed flawless thing that another class had supposedly done, but which, in fact, was done by the teacher, not by the kids at all. Then he proceeded to give my class a formal lesson on proofreading. After that the kids just didn't want to write any more. So I said, "Look, we are each other's audience, and we don't have to give it to anybody if nobody appreciates what we write." And the kids did, in fact, several more editions of the newspaper, but only enough for each other.

Question: I would like to ask another question and maybe get a broad comment. As I recall the article in the *New York Review* (I read it when I first came down), you were pessimistic at the end. And you still are maybe. Once a kid leaves your class, what the hell happens to him? In other words, the point is, you are no longer teaching there, and people such as you somehow or other either don't get involved there or don't stay there. The people that do are of another order.

Mr. Kohl: One of the things that I do, just in terms of my own feelings, is that I still know a good number of the kids from all the classes I have taught, precisely for the purpose of being, in a sense, their ally against the system, simply because there is no one else there to do it. That doesn't help in terms of academic accomplishment. What has to happen, if it ever works,–let's say it this way–I don't even know if I am particularly optimistic about society as a whole, and this situation just reflects the general lack of real serious concern of the problems that are facing us. But in one sense there is something reasonably hopeful, that a lot more young people are coming out totally disillusioned with the alternatives open to them and with a lot more respect for and excitement about working with kids. There are also a lot of teachers who have been felt trapped in the system who can't, like I can, be outspoken. I can put up with this because I'm not threatened by it. There are other teachers who could be every bit as good as teachers as I am, who for reasons of security–personal–all kinds of reasons, can't do that. They are the teachers that somehow have to be supported and have to be legitimized.

And there are other people I can mention such as Jonathan Kozo who is up in Boston or Paul Lauder here in Washington who could have been a professor of English who is now working in the Morgan Community School. There are a number of people around who are beginning to do it and you just fight the battle.

Question: What do you think this is all leading to? Do you think you are going to get better spelled graffiti?

Mr. Kohl: No, hopefully more imaginative.

Question: You are going to ruin the graffiti–that's what you are going to do.

Mr. Kohl: I don't know that it can be ruined short of–no, but you see, you move in many directions; you are starting with graffiti–that is only the very beginning. Don't think I am not going to read about the world to those kids one day.

Question: In this type of teaching, teaching them that they can perhaps accommodate themselves to teachers less good than you, to systems more rigid than your systems, because you have given them an inkling of some kind of a goal that will enable them to put up with things being the matter. You've raised their tolerance, haven't you?

Mr. Kohl: Let me say that that is a relative question because I started out by lowering their tolerance then. I have learned the danger of that to the kids, and now I go out of my way to try to be very explicit about the relationship of what I'm trying to do and what they are going to face, what is going to happen. I started out and I made a great mistake. It was like when the kids left me in the sixth grade and went into junior high: Robert took out his book to write, and his English teacher took it and threw it in the basket because one doesn't write in here English class. That is very specifically what happened, and he walked out and that was the beginning of a whole train of real problems. I wouldn't do that any more. I try as much as possible. How can I prepare kids to live in a totalitarian society, which is what the classroom frequently is? You can't prepare anyone to live there.

Question: You say you lived through this until you could get back where you are now.

Mr. Kohl: At least you know exactly what is going on. You have a better idea of how you are suffering with the thing. I'll tell you how much of a failure I am, in a sense. Victor, whose writing is passing around the room now, is flunking out of Benjamin Franklin High School. Alvin and Robin are both flunking out of high school. The most talented and brilliant kids, but just not succeeding in school. Often it is much easier to accommodate kids who are less bright, less imaginative. You don't want to take a kid's manhood away from him.

Question: I wonder if one thing you are talking about, in a larger sense, is teachers who are supported by some outside authority, teachers who are not within the school system. Perhaps the kinds of teacher you are talking about that are now teaching, that can't quit next week, if they could be supported by say, partial salary, by the approval of some outside agency. This is the way of helping the teacher in the system, isn't it?

Mr. Kohl: Definitely. This is one of the hopes of the Teachers and Writers Collaborative, that hopefully for the teachers we involve there is a certain legitimacy that comes from being associated with this program, knowing personally writers who are involved, knowing other people. You even find principals and assistant principals who also need this kind of support.

Question: I'm wondering, in terms of changing the system, is it more advisable, do you think, to continue the sort of demonstration activity which you are doing? In other words, wherever you find access to go in, in hopes that this will affect people, you know, you will be getting people out of their problems and with those who want to do the same sort of thing and feel maybe it's worth it in the end. Or the thing that always bugs us over in the office is if there is some sort of academic achievement, proof type thing, that is ultimately going to be the thing to get the administrator, say at a junior high school level, to say, "Hey, this is the way we ought to do it; look what's happening." A former teacher, the Principal of the Morgan school is working in conjunction with this arts program that is going on; if the arts can teach these kids to read, I'm all for it. Then you get to the point that some sort of proof has to be made or some sort of evidence that this is true academically. What I'm trying to say is, is the accessible, evidential kind of thing a requirement in your point of view?

Is the sort of thing you are doing without the assessment perhaps equally valid with assessed work?

Mr. Kohl: I think you people, I don't mean you specifically, but I think I sense a great impatience in this whole thing. Yes, I think it is good for the kids to be literate, I really do. I think it would be good for them to read and write. At the same time I really feel one ought to take the time that it takes to teach the kids to read and write–and yes, if you are willing to assess it over the next five years of the kids' lives, or the next seven years, fine, then you can do it. But if you are trying to ask whether or not this infusion of arts, after a certain period of time, is going to produce a magical other result, I think you are destroying the whole program from the beginning.

Question: In fact, I was being more unimpatient than you imagine. It seems to me that if you take that research evidence roughly, you are in a long range thing. In other words, then, you are involved in this longer time limit, and sometime in the future change is going to happen. Your own approach is to go at it the best you can under the conditions you find.

Mr. Kohl: I am all for saying that of course we want to show what the child learns.

Question: Now how do you do this checking? Somebody said you were working with a participant-observer type of evaluation. I think what tools you use would be of great interest to everyone.

Mr. Kohl: Let me just address myself to this first, because it is something that I have spent a lot of time worrying about. First of all, two weeks after the Office of Education gave us the grant, I guess, someone from the Office came to us and said, "When are you going to know whether you succeeded or failed?" Two weeks after–he wanted a date when I could say–. First of all, we are not doing anything that could succeed or fail–no one is teaching writing so how can it be a failure to try? The failure is conceded if we don't do anything, if the money is tied up at Columbia and is never used. I believe that I would try to talk about a primary evaluation of some sort and then a secondary one. And the secondary one may be what is primary for the Office of Education, but was secondary in the sense that first of all, I think it is very important to know biographically what happens, what goes on. It is very important for the kids and teachers and the other people involved to be able to describe what is happening. I guess what I am saying is, if you do testing, then I think I wouldn't say that that is the magic thing.

You know how you really succeed in this thing is to do what all the upper class white schools do. Once you have got the kids really involved, and once you have got the kids understanding, you say, "Okay, now, if we are going to continue this and raise more money, we have got to learn how to take tests, so I am going to bring in a bundle of tests and I am going to train you how to take tests. Then a guy from Washington is going to come up and is going to test you. If we make it, we get more money; if we don't make it, we are going to do the same thing again until we get it right." But that seems to me to be the only way to do it. Not to kind of sanitize the program. Testing is part of what is required, I am all for it. I want the kids really to make it as much as they possibly can.

See, what happened was that in my class, incidentally, the average reading grade over the period of a year jumped four years, something like that. That's not hard to do; it depends on where the kids are when you start. If the kids are around the third grade level and you start exciting them, of course they can jump four years. If they are on the first or second grade level, it is not so dramatic, but you can still move them up onto the fourth or fifth grade reading level, in the sense that they are reading and they are writing. But then there is the whole extra component. If you want to measure what the kids do you have to train them in how to take in your measuring devices.

Question: I think that is terribly important to this conference. It seems to me that the measuring device has to stem from the intrinsic nature of the discipline that you are involved with, not that which a social scientist says your discipline is; he doesn't know anything about it. So that essentially the search, if it has to occur, has to occur with the artist, the writer, the poet, or whoever is involved in the actual research there. And one other thing, if it is used as an instrument for the accepted three R's, which schools should produce, then I don't think it has any place.

Mr. Kohl: I think that the point is that the three R's come with it and are part and parcel of it; they are not separable. To the degree to which you want them separated, you make that very specific and explicit, as part of the curriculum.

Question: I want to speak a minute to you. You were talking earlier about evaluation and saying that evaluation shouldn't come too soon–maybe five years, maybe seven years, but now I am thinking about this other thing you said about these real bright kids who were already failing in high school. Now if we look at them maybe three or four years from now, maybe the record will show that they had failed, dropped out, etc. Would that be a fair evaluation? Evaluation of individual kids as opposed to the evaluation, say, of a program. One wants to be responsible for the continual evaluation of every single individual, whatever his program is. Whatever that kid accomplishes is that kid's success–it is very funny the way people describe programs in terms of successes and failures. The kids are the ones who work and are doing this.

If you look at it from both of those points of view then, the program itself over a long period of time, with lots and lots and lots of kids doing a thing, you ought to have someone who care enough about each kid to see that he's done very well, or that he's not doing so well. Someone has got to be there. Some adult individual in the society should take over the responsibility for being the advocate of that kid with the school authority, not only that, but also to help that kid in any way possible. Along with these people one provides the opportunity for using all kinds of remedial services and getting all kinds of books and dealing with any kind of problem that is necessary so that you reach down on a very individual level. This isn't what happens. But that's Utopia.

Question: I know of someone who is doing this on a commercial basis. Educational consultants.

Mr. Kohl: Yes, it is a question of really caring about the kids.

Question: Do you use participant-observers to evaluate your own work?

Mr. Kohl: My own program yes. I don't consider this work in the sense of something to be evaluated. I'm not really holding it up as a paradigm of success or failure. But one of the things that we try to do is this: if we have a writer and a teacher going to a program we like them both to keep diaries of what is going on and really not to compare their diaries until the very end, and then sit down with a third person who is not part of the thing and talk about the discrepancies and the agreements and all. One of the other things, when the kids can do it, we like for them to keep diaries too, and then we bring all these diaries together and talk about what is going on.

I'm going to try to get some social scientists to sit in and to compare the diaries kept by the social scientists with those kept by the writers and teachers. You can call this evaluation, but not in any standard sense; this is being done so that we can ask questions that are intelligent. Then maybe one can evaluate. But at this point we still don't know the really intelligent questions to ask. This is one of the prime problems in education.

Question: This brings us back to where we were a bit ago with our objectives and these behavioral objectives. As far as I make out from hearing you now, Herb, and from knowing what you have done before, the center of what you do is the belief that a teacher begins where the kids are. A teacher can't teach unless he is there, unless he is sharing some kind of a situation, a culture, a language.

Mr. Kohl: Actually I would say the teacher begins where the kids are and where the teacher is–intellectually, emotionally, socially, and everything. That is the interaction.

Question: If that's where you start, with these two particulars, because the teacher is a particular person and the kids are individuals within themselves, isn't one of the tricky and difficult things about naming an objective for any particular classroom that the objective has to be phrased so generally that it can't encompass the particularity of either the teacher or of the individuals in the class. Do you see it that way or not? Do you have goals, in other words, that are outside the context of your immediate relation with your class?

Mr. Kohl: I see what you mean. Yes, I would probably say that I have some very general objectives. I feel that it is the duty and obligation of the teacher to have these. The teacher can teach the child anything that has to do with the kind of complexity and multiple nature of the world and perspectives with which one can look at the world. Then I can take this and translate it in a lot of very specific ways, and I can say that these are the kinds of things that can be done in order to reach this very general objective. I think you can do it both ways, but this is the kind of thing you have to make up in your own mind because in a sense it directs your research and it directs your whole orientation.

Moderator: Let's trace it once more, perhaps at the risk of boring everybody. If you say, "All right, one of the things that I am interested in, one of the obligations that I have as a teacher is to the notion of complexity and multifariousness in the world. And you say there are various roots to descend, an infinite number of ways of getting there, for example, there are infinite numbers of territories, and different kinds of turf on Earth. What, then, is to stop us, the imagination from laying out these various alternate routes?

Mr. Kohl: There is nothing, in fact that is very interesting. You are talking about how I planned a reading and writing seminar that I had this spring. I really did do planning in this case, but I did planning for a different reason. Alvin and Robert, the two boys who are outside, were in the thing, and Victor was in it and kids whom I had known for like a long time. We had been doing a lot of writing together. I was trying to plan out something new and different that we were going to do together, something that would be a real complex challenge to the kids. So the general objective was to talk about complete sudden shifts of point of view and to do it in writing in three or four different ways. So we started saying, O.K. how can it be done? Change of narrative stance, change of characters; I thought out those things and then I went to work and said, O.K. what literature is relevant? What kinds of things can I use? So we come up with culture and a few other things? And we put these things together and then told the kids about this and showed them the resources available. In other words, going from the level of generality to something a little bit more specific, then really quantifying it in terms of the material that I know is available. This is very crucial. If the teacher has a general objective, then you have a sub-objective. Then you have to say, "All right, what do I humanly have available to use now?" This is part of the plan and part of what you have got to do. I think what unfortunately happens is that one looks at the textbook and says, "What do I have available? Therefore, what are my objectives going to be?"

Question: What follows then is that the real emergency here is what you were talking about really almost at the beginning; the urgency is to decide what is on Earth that you want to teach, what large visions of experience, what large ways of coping with that experience you regard as necessary.

Mr. Kohl: Then the second question that you are going to ask yourself is, "Now am I going to do it this time?" One thing that I think is a great mistake with teachers is to teach the same thing over and over again, for your own sanity, you know to keep yourself alive, and growing. The third step is: "How do I do it this time, what do I have to learn and what are the materials that I can possibly use for it?" Then you go out and really *see*–that is what that two or three months summer should be all about. It should be a very serious period when you have this time not to go off and earn some more money, not to go off and have a vacation–that is, really, two months or three months in which serious, not specific planning, but serious research in the things before the time you walk into the class in September. I must say one thing can happen. Let me give you an example. I decided to really teach one year in my hated subject, which is "How We Became Modern America." I don't like it because the Board of Education spells out how we became modern America, but in doing so it presents a specific version of a modern America which is totally unrealistic. For the entire summer I went and studied about the Industrial Revolution and the creation of assembly lines, building models, and you know just really had a great time. But the kids just didn't care, so I just dropped it. I learned something, but it wasn't because it excited me; it just wasn't relevant to what the kids wanted to do and the thing had to be redrawn.

Question: What most people must try to realize is that the teacher must know at least 90% more than he is ever going to use in the class. Do you think it is possible to set up in-service training for a teacher to learn to work in the situations that you described?

Mr. Kohl: You see, it is a sort of continuous type of training that would be necessary. I can draw a visionary plan. I do think it would be possible. I don't think everyone who is in the program will come out that well, but I really do think that it is possible to get a teacher who is seriously involved. The kind of contact could take place potentially at conferences like this if it were done at a much more intensive level in which one isn't arguing issues but is dealing with art. This is the kind of thing that could take place and really help the teachers. Also, for example, the teachers would not be given sabbaticals but would be expected, or given the opportunity, to go back to the university for six months to study. I don't mean going back to school of education, I mean going back to the university. This is where I think the very crucial part of teacher training should be. The facilities of the university should be made available to the teachers so that when they start studying, if they want to study anthropology, they go back and study anthropology and they take it with an anthropologist. You don't go take courses with someone whose speciality is anthropology of education, or anthropology education or whatever–

Question: Do you see any system now at all for training this? I think it is important because what you spell out and what we all agree to is predicated upon a teacher that we do not have.

Mr. Kohl: I think that in the sophomore or junior year of college, everything that can be learned in the school of education and a masters program can be taught in one semester. I've actually proposed this to Teachers College, Columbia. I also claimed that any high school graduate with a year of training can learn anything that is taught in education. You don't need four years of college and then to go on and downgrade yourself intellectually by learning that really empty stuff that goes on in a teacher's college. The best thing to do is to learn as quickly as possible what one learns in a masters program, move somewhat simultaneously into research at an undergraduate level, practice, and then make the masters of education program the serious work in a specific area of education.

Question: I think what you are driving at is that there are subjective areas and these are different and far more difficult to spell out on any achievement level scales. What you are talking about is developing better human beings. This is the area most difficult to measure or to come to an agreement with, and I guess what concerns me is, what you are doing somehow may not have any effect until something different happens to the value system by which we judge these things. I am wondering how you move to that ground in the educational system as it is. I don't know whether this has come up in the group or not but since may of the teachers here are going back to things where the content value is paramount, it seems that the arts become the problem of the school system because it is difficult to measure their effect and their affect.

Mr. Kohl: Another very difficult problem is, who are we to evaluate? What kind of people are we? Look at the essay questions on the college boards. Look at the responses to that. In a sense, if you can even attempt to evaluate those, you can attempt types of evaluation. There is no reason why kids can't really have a body of the writings that they do, things that they are interested in, all kinds of things, which can be given to each teacher. I think this whole business of evaluation is that one has to do it in a way that is going to take a lot more time, and a lot more man power, and a lot more sensitivity and judgment than usual. With that it may be possible, I don't know.

Question: I wonder someday if we won't come to visual evaluation, such as a five minute film or a kinescope of one student interviewing another with a follow up interview a year later. You get a subjective, sensitive reaction to what is happening to a person, what a person is–the integrity of that person. There is absolutely no reason why we can't find other systems of measurement, which don't have anything to do with the old-fashioned ones we are all mixed up with. Why do you have to evaluate, what is the nature? The evaluation itself is a trap word.

Question: Basic to his idea of evaluation is that education is cumulative and moves toward a point where you master certain skills and then presumably build upon them a kind of skyscraper effect. Now I think that what you might do here, Herb, is to get out of the evaluation game. The schools of education at Harvard, for example, are just beginning to look at education as falsely locked into a particular period of people's lives. To be sensible here, you have got to see that in any given period in the nation's history, about a third to a quarter of the population is out of the market, some of them are kids, and some of them are old folks. Now, given the new kinds of jobs, the new kinds of labor that are created in this century, and the next, it becomes less significant that the bulk of the work be done by people between the ages of 26 and 60. It becomes equally feasible that a good portion of that work can be done between the ages of 15 and 25, and again by people between the ages of 60 and 75. Really what one has in mind is the possibility of restructuring the whole theory of the period in which a man does this so called training, so that instead of saying I have my education from the cradle up through 22 or 25 and so on, you have a condition in which the education is interrupted and spotted through the entire period of a human being's life, and that any given moment a human being may be entering a period where once again he is to undertake a period of speculative as well as vocational training. This has been spelled out, this is one way of getting out of this evaluation.

Question: One thing that technology and the industrial revolution study have done is to tend to downgrade and undervalue, intuitive skills–skills that used to be rated so high that it irritated people; all these skills have dropped out. These were the skills that operated the civilized world and it seems to me that we have to get back these skills and allow them to develop free and intuitive responses. If you see a child crouch in a corner of a room with his hand over his eyes and say something about a child or anything at all, and he can look at you or hold your hand and tell you anything at all, that says something–and it is far more important than having a vocabulary.

Question: Then I think you are dealing with the problem; one that is not answered. What does one want to evaluate? Maybe that should be the question that educators and teachers address themselves to, and then one can begin to talk about evaluating it.

Question: There is one other thing that I want to say; teachers cry out to teachers of the world because evaluation, as we see it now, is because people don't trust teachers.

Question: But they don't trust human beings either. I wanted to add to that and say that they don't trust human beings, and therefore they are struck on the idea that somehow one has to convey it in numbers.

Question: And the interesting thing is if you can find the numbers in art or music, the teachers will find a way to get the kids to pass those exams, too.

Mr. Kohl: That's why I think training is actually doing. To a degree to which it is possible, you don't teach teachers about the arts anymore; I think that is a total failure. Teach them how to function in the arts. Not everyone is going to be a great artist. If you messed up your hands with clay, if you tried to put together some sounds, if you moved your body, if you tried to write something on a piece of paper, you would have an entirely different attitude–and certainly a much more humble attitude towards something you know you can't do very well.

Question: Why are your kids dropping out of school and why are they failing?

Mr. Kohl: That is a very complicated question. One reason is because it is a race of school systems and they won't put up with it anymore–that is the way I see it.

Question: I think that part of the problem, too, is that most people aren't aware that when they have learned the best, they have learned in this way, and therefore, you have to turn around and teach somebody the same way. You may not have a model that cuts through a paraphernalia from which to begin.

Mr. Kohl: Which is why you have to try teacher retraining and all of these things simultaneously.

Question: I think everybody is reluctant to stop, but at the same time I think we have been at it for some time.

Jack Morrison is Dean of the College of Fine Arts and Professor of Theatre at Ohio University. Formerly at UCLA, he is past President of the American Educational Theatre Association as well as the National Council of the Arts in Education and was Theatre Education Specialist for the Arts & Humanities Program of the U.S. Office of Education. He has a special interest in directing new plays in translation.

OBSERVATIONS ON CHILDREN'S THEATRE FOR GRADES K-3

". . .What concerns me. . .is the 'la-de-da fairy tale,' the 'children's theatre' land of material that children see. It is. . .not theatre for American youth today. . . ."

Jack Morrison

I have received some feedback on behavioral scientist-artist jazz, and so that seems like a good way to open. I do feel strongly about that problem, and I think, for me anyway, a fundamental breach doesn't exist. Now, I don't mean that some people in science and some people in the behavioral sciences just don't dig artists, or that some artists just can't communicate with the scientist. From the conference that we had a couple of years ago with ten scientists and ten artist-teachers, it was demonstrated behavioralistically that some artists and some scientists not only can, but do want to work together. This can be said very simply to allay many fears of the artist. A good behavioral scientist studies behavior. If he studies behavior in the arts, that's what it is. The artist is the touchstone. What the artist does is the touchstone. How the artistic encounter occurs is the touchstone. It hasn't anything to do with the behavioral scientist. He is simply responsible for recording data, developing data, and out of that, developing a hypothesis and theory about what the artist does. How could he possibly manipulate the artist if he is any good as a behaviorist? In other words, artists are what artists do, not what behavioral scientists do. And there it is.

However, I think this is the basis for some of the difficulty in the past. The conference I mentioned earlier was, at first, like a couple of dogs standing each other off and sniffing each other to see what would happen. Some of the scientists were almost immediately accepted as colleagues by the artists, and others never. And for my money, there are some behavioral scientists I wouldn't let near the arts for a million dollars. Then there are others like Frank Barron, whom some of you have read on creativity. Within the first thirty minutes the artist-teachers had a question to ask the scientist. They were saying, "Dr. Barron," "Professor Barron," and then in another twenty minutes they were saying, "But, Frank, what do you think about. . .?" It was just like that. Frank dug the artists and the artists dug Frank, with no blood running at all. There was another psychologist who believed deeply in the arts. His goal for American education was that American society will provide every individual with the education that he personally will need. This is marvelous. This is what we want–that our education can provide what every individual wants. Now, I buy this, but I wouldn't let him get into a project with me, not in ten million years, because he thinks atomistically. This atomism is, of course, the thing that concerns the artist who gets a total impact, encounters the total problem, and then expresses himself in some form of his choice.

If I may make an over-simplified comment: behavioral scientists study what people do; the arts are what artists do; if the behavioral scientist is any good he is committed to let the artist be an artist. Therefore, our fight is over which psychologists to choose.

The artist is scared to death of fractionating the problem, and I share this fear. This fractionating procedure works in many areas of science, but often destroys the artistic work, the total impact of the encounter, the total way of working. This is not the only reason,but I think the basic one, which explains why the Arts and Humanities Foundation has distinct national arts and national humanities components.

Two years of my youth I spent teaching first grade, and we did shows. Nobody told me how to do this or how to do that, or that the scholar's approach is this way and the artist does it that way. During the depression, a former professor had a nephew in the first grade and thought he ought to have a male teacher. I needed a job so I took it and learned many, many things. We would tell stories and it was great. When a story came along that I thought could be acted out, we'd act it out. Sometimes I would be in the play, sometimes we would have a formal director and sometimes one of the children would be director. Bobby, who was five years old in the first grade (and never gave me a chance to teach him to read because he could read and write at the age of three), would be a real director because his father was a director on Broadway. He would say, "All right, Sammy, you are the giant. Hermine, you are one of the chickens, and you, Anna, are the wolf." And he would add, "Mr. Morrison, I'm not using you today."

The interesting thing is that this procedure touches on the problem of developing some technique, style, form, and so on. This group came up with some "classics." In other words, some of the plays which they had thought up and developed stayed in the repertory and others didn't. The plays which did remain had more shape and sense to them.

Some of the children got very imaginative in storytelling. They started telling the story about the cat that took music lessons, walking up and down the keyboard; then it was the dog that took music lessons, and so on. Finally it was the piano that took lessons, and the grand piano, used to playing the classics, was trying to learn Boogie Woogie. Well, from this first hand experience without any theory (Gerry Siks hadn't written her book yet) I simply found out that children use many different kinds of forms, with complete freedom on one hand, a very careful choice on the other, and that both freedom and discipline were working toward some form of dramatic expression.

What concerns me, and I know it has concerned Gerry Siks because she has made real contributions to new material, is the "la-de-da fairy tale," the "children's theatre" kind of material that children see. It is really a vestige of the Victorian period–entertainment for noblemen's children and not theatre for American youth today.

Let me give you an example of material which might make a play for today. My daughter, Mary Ann, is now eleven. From the age of three months until we left California we had a housekeeper who was Mary Ann's governess, aunt, surrogate mother, and everything else. Margaret is black, and Mary Ann would often go to Margaret's house to stay overnight, and she would come back and say, "Can't we move to colored land? It would be wonderful if we could live in colored land."

When she was nine years old we moved to Washington, D.C., and sent her to a three weeks' summer camp in the YMCA building off Lafayette Square. She returned from camp the first day delighted. There were eighteen girls: another white girl, a Japanese girl, a Chinese girl, and all the rest were black. The next day she was a little sober, the third day a little more sober, and the fourth she was in tears. She had not been treated roughly. But the tables were turned, and Mary Ann could not get "in", even with all the background and love she had experienced. We told her she did not have to go back but she insisted and stayed with it, and step by step earned her way into this new group.

Is this just a story, or does it say something dramatically? Would it be meaningful to a group of youngsters? I think this sort of thing ought to be tried. By bringing in people who can write and can work with children in discovering stories out of their own experiences, we could get some meaningful things which are strong and of good feeling, honest feeling.

What I think we are striving for is a real working theatre at K through 3. Take this material which the children provide and see if it will work on the "stage," and then have a skillful writer take the same material and work it up into a more formal shape.

A final point that I would like to make is that in this K through 3 period we have not combined the theatre person and the dance person and the music person, people who are carefully trained in theatre and in dance and music and who can find out how these three flow together. It seems to me that if we could get really top artists in the dance field working at this level with the theatre and music people, we would not only have useful ideas of doing all three, but of doing all three together.

Betty Rowen is Associate Professor of Early Childhood Education at Newark State College. She received her M.A. degree from Adelphi College and Ed.D. from Teachers College, Columbia University. Previously Dr. Rowen was Instructor, Department of Education, Peabody College. She has been the author of numerous publications: "Dancing and Play," *Arts in Childhood,* Series VII, 1952; "Terpsichore in the Classroom," *Dance Magazine,* October 1961; *Learning Through Movement,* Practical Suggestions for Teachers Series, Teachers College Press, Columbia University, 1963; "Developing Aesthetic Concepts Through Movement," *Council for Research in Music Education,* University of Illinois, Spring, 1967; "The Creative Attitude; An Application of Stanislavski Acting Method to Teacher Education," *Journal of Teacher Education,* NEA, Spring, 1968.

DEVELOPING AESTHETIC CONCEPTS THROUGH MOVEMENT

". . .The relationship between movement and expression of feeling exhibited by the pre-school child needs development during the school years. . . ."

Betty J. Rowen

Educators and psychologists are beginning to recognize that there is an area of human development that has not been nurtured sufficiently in present-day educational programs. This area has to do with aesthetic sensitivity. Aesthetic potential is inherent in the play activity of young children, especially in their movement responses. It is through kinesthetic sense that relationships of size, shape, balance, and so forth, are relayed to them. There is a need, therefore, for a program of movement which is designed to develop all areas of aesthetic sensitivity.

It was the purpose of this study to describe a program for primary grade children which aimed to develop aesthetic sensitivity through body movement exploration and expression. The objectives toward which this study was directed were two-fold:

1. To provide a means for helping teachers to guide children's aesthetic growth through an awareness of the structural elements that are common to expression in all of the arts.

2. To demonstrate some significant contributions of rhythmic movement to aesthetic awareness.

The young child senses the world in which he finds himself in many ways. He discovers the wind as a force, and he may later learn that it is caused by the replacement of air masses, but he experiences it as it pushes against his body, and brushes against his skin. He knows about it through his senses, and his curiosity results from a feeling response to the world of nature. The "wonder of childhood," evoked by sensory experience, may be the forerunner of later aesthetic perception.

Education seeks to develop the power and sensibility of the mind. It transmits to the individual some part of the accumulation of knowledge of the culture, and in so doing, it shapes the impulses of the individual. But, as Bruner (2) points out, this process also can be the principal instrument for setting limits on the enterprise of mind.

As children grow older, "the wonder of childhood" often disappears, and an active sensing of reality is no longer part of the learning process. Emphasis in education upon one type of experiencing has dulled capacities for alternatives. The very language spoken has conditioned the style and structure of thought. Methods of analysis and generalization have replaced immediate sensory experience. Education has imposed limits upon response, and has thus conditioned ways of thinking. Bruner asks, "Are we mindful of what it takes by way of intensive exposure to certain forms of experience to unlock human capacities of certain kinds, whether for looking at art or for manipulating abstract symbols. I rather think we are not."

Phenix (9) speaks of various realms of meaning, stating that the full development of human beings requires education in a variety of realms rather than a single type of rationality. He classifies these realms of meaning into six categories, one of which is aesthetics. But the experiences of young children are not divided and departmentalized, and it is only as they grow older that aesthetic responses become separated from empirical thinking. The aesthetic realm of meaning need not be overlooked in the educational process. Children can grow up with enriched, rather than impoverished aesthetic awareness, if programs are developed within the schools that build upon their innate sensitivities. Aesthetic experience, which is the personal sensing of, and responding to certain qualities in objects, events and relationships in the environment, can be a conscious part of education.

The focus in education today is on the need for structuring all areas of learning. "Grasping the structure of a subject is understanding it in a way that permits many other things to be related to it meaningfully. To learn structure, in short, is to learn how things are related." (3)

Ever since the Woods Hole Conference, called by the National Academy of Sciences in 1959, and reported by Bruner, there has been much attention given by educators and scholars from all of the academic fields to the structure of various disciplines. The problem is how to present basic subjects and their teaching materials in such a way that the pervading and powerful ideas and attitudes relating to them are given a central role,. The arts areas, as well as the sciences and social sciences, need to be viewed in this way, to see where a focus upon structure is possible.

A field of knowledge can be defined when "powerful key concepts can be discovered which are applicable to a given group of ideas." The area of aesthetics is such a field of knowledge, and is deserving of recognition as a "discipline" to be examined. It has its own unique way of working, although that way may be different from the forms of logic that prevail in other disciplines. It has its key concepts which play significant roles in all modes of art expression. The arts deal with feelings, and there is no reason to assume that ways of communicating feelings cannot be investigated. Susanne Langer comments, "Most people are so imbued with the idea that feeling is a formless total organic excitement in men and animals that the idea of educating feeling, developing its scope and quality, seems odd to them, if not absurd. It is really, I think, the very heart of personal education." (7)

The communication of feeling in the arts takes place through the creation of expressive forms. Basic structural elements exist in all of the arts, whether painting, sculpture, music, dance or drama is being considered. These structural elements play different roles in various arts, but they appear, in one way or another, in every work of art which achieves organic unity and has expressiveness.

If common elements of basic structure exist in all of the arts, and if there is a way of working and a set of attitudes common to all of them, then aesthetics can be considered as a "discipline." Education in that discipline should concern itself with development of awareness of these structural components, and common attitudes. It is from the premise of basic structure in all fields of knowledge, a premise supported by investigators in various areas of curriculum development, that this study is based.

Many writers have attempted to isolate elements of form. I do not have time here to discuss all of their findings, but we can summarize by saying that many writers agree that (1) analysis is simply a tool, and cannot substitute for aesthetic experience itself, (2) many terms are applied to various arts to describe their basic structure, and these terms have common underlying meanings, and (3) all of these basic structural elements are related to each other within the art object.

For purposes, certain elements of basic structure have been selected for exploration in an action-study with children. To some extent, the components selected bear a relationship to much of the terminology of aestheticians. The selection has also been influenced by my previous knowledge of children's interests and potentials. In describing the components selected, analogous terms used by aestheticians will be given for those chosen by the investigator.

1. Theme (T) (30)

(Analogous terms used by aestheticians: idea, substance, content, mood, message, quality.)

Every work of art must "say" something in its own special way. What it conveys is its theme, its basic substance, its content. Very often the artist begins with this idea, and uses the materials of his craft, and the various structural means to develop it. But sometimes the theme evolves out of the elements of form in the art work itself.

In the work with children done in this study, the theme was rarely established in advance. Emphasis was upon developing awareness of structural elements, and, in exploring these through movement, ideas for content often occurred and were incorporated into their improvisations. The quality of sounds to which they reacted might have suggested the wind, or a fire engine, but the sound itself was the starting point. In exploring shapes or rhythms, other dramatic images presented themselves. These associations were encouraged, but the emphasis was primarily upon the quality inherent in the other structural elements explored.

2. Quality of Sensory Perception

(Analogous terms used by aestheticians: tone, color, texture, pitch.)

The true material of all aesthetic experience is sensory perception. What we perceive with our sense organs, and the quality inherent in that perception is the "stuff" of which art is composed. Artists working in different modes appeal to different sense organs.

In the sessions with the children in this study, a great deal of the time was spent in developing sensory awareness. Sessions were devoted to color, texture, tonal qualities and kinesthetic sensation. The techniques for the development of tone on an instrument, or for the use of color on a canvas were not stressed. The emphasis was upon the quality inherent in the sense experience. This group of sessions is therefore placed in a category known as "Quality of Sensory Perception" (Q).

3. Pattern (P)

(Analogous terms used by aestheticians: shape, design, outline, organization, form, cohesion, setting of boundaries.)

In all of the arts areas, there are kinds of forms or over-all frameworks to which the artist must adhere if his work is to effectively hang together. The outer shape of an idea, as Ben Shahn says, is a boundary which each artist must establish. Those dealing with spatial arts are aware of shape, pattern, and/or an over-all structural outline. Dancers and actors must take into account the area in which they work, and staging of movement and floor pattern are significant features of their art.

Those dealing with temporal arts also have a pattern or form upon which they must focus. Sonata and fugue are temporal patterns in music. Poetry also has its temporal forms. The framework or over-all form in which the work of art is set is referred to in this study as "Pattern" (P).

4. Rhythm

(Considered by many aestheticians to be an aspect of balance, harmony, symmetry, or the relating of inner shapes.)

Rhythm is defined in this study as the repeated pattern of emphasis and pause, as it is experienced through auditory, visual and kinesthetic sense. It is a kind of internal organization through which the parts are related. To Susanne Langer, rhythm is the most characteristic principle of vital activity. Music thus organizes our conception of feeling through the same principle that organizes physical existence, that is, rhythm. Because it is so basic to life itself, children are quick to know it, feel it and respond to it. It was therefore the first component with which they were presented in this study. Awareness of rhythm was developed through sense of body activity, and was then related to the forms it takes in music and the visual arts.

5. Dominance

> (Analogous terms used by aestheticians: centrality, compression, emphasis, accent, hierarchy, evolution, concentration, dynamic sequence.)

In working with the children, there were some attempts to experience the heightening effect which is essential to all art expression. Several sessions were devoted to an awareness of accent, the building toward climax and the ability to abstract essential ideas for movement.

The components considered in the action study were thus: theme, quality of sensory perception, pattern, rhythm and dominance. They were not presented to the children in this order, because it was deemed preferable to use the more familiar ideas first. Sessions were focused toward one of these components, although a good deal of overlapping occurred.

In the film (11) which will be shown only three of these components were recorded. The first sessions you saw dealt with "Rhythm" as it was experienced first through body movement, then through visual patterns. The children moved to various rhythms played on my drum. They then played some of their own, and recorded the pattern of their rhythm on an easel with a magic marker. We then showed you their reactions to art work with strong rhythmic pattern (Starry Night-Van Gogh) and finally you saw the children's own art work which exhibited strong rhythmic qualities.

The second component dealt with on the film was "Quality of Sensory Perception," in this particular instance, the quality of sounds. The children first reacted in movement to the quality of various rhythmic instruments–drum, block, gong. Then they reacted to the quality of the sounds of words. From this they responded in movement to a poem which has strong onomatopoetic qualities.

The third component dealt with was "Pattern." Here you saw children exploring the concept of theme and variation. They did this first by discovering various ways to use their bodies, related to one idea–such as circles. We then show you some art work in which the children use a shape as a theme, and do variations in collage design based upon that theme.

Finally you see a movement study in which more than one theme is used. The children move to Fritz Kreisler's "Caprice Viennois," identifying the various themes by having different groups come in on different parts of the music.

The film also demonstrates a way of working with children that involves movement exploration to develop these concepts.

Children love to move. Any observer of the young can testify to this fact. When a class is dismissed, children often leave the school building running. They may not be in a hurry to get some place. They seem to run for the pure satisfaction that the movement gives them.

Psychologists have begun to recognize that movement is a motivation in its own right, independent of other drives. In his paper on "Motivation Reconsidered," White (10) reports on studies involving motility done by various psychologists. Animal studies reveal that running in an activity wheel is sufficient reward for learning.

The psycho-analyst, Bela Mittelmann (8) considers motility an "urge in its own right," but at the second and third years, it "dominates all other urges." Through movement, a child learns to differentiate self from objects outside. He learns relationships of size and shape. His ability to handle his own body-movement is closely related to his ego-development. Affective movements are his main means of communication with adults. Deprivation of opportunity for motility is seen by Mittelmann as cause for pathological behavior.

You are familiar with the studies of institutional babies that have shown that when they are deprived of motility they suffer a loss in developmental areas of language and reasoning ability.

Parents and nursery teachers have recognized the potential for expressive movement in the pre-school child and have encouraged it with action games and stories. Everyone admires the freedom and agility of five-year-olds as they skip and gallop. We recognize, also, the expression of feeling in the everyday movements of young children, their responsiveness to music through dance, their use of gesture to communicate. Yet these potentials for aesthetic development are all too often ignored in the primary grades. As children grow older, their motor responses are discouraged. Nine-year-olds do not move with the freedom and aesthetic quality that they had exhibited earlier. Although the interest in movement is still there, opportunity to explore this interest and to relate it to other areas of development is not sufficiently provided.

All interests thrive on the opportunity to achieve. The relationship between movement and expression of feeling exhibited by the pre-school child needs development during the school years. His ability to respond to sights and sounds, and to move in patterns that reveal feelings must be encouraged as he gets older. Progress in the arts requires a progressive strengthening and refinement of the expressive patterns of childhood. For our aim is to keep alive the creative impulse in the child, and help carry it over into adult life, with heightened power and more enlightened purpose.

PROCEDURE

The program was put into action with a second grade class in Mineola, Long Island. Since the program was designed with divergent groups in mind, it was considered desirable to find a group of children who were as representative of the general population as possible. Although suburban communities are generally homogeneous, Mineola has several ethnic groups and there is a wide range in the economic status of its inhabitants. Occupations of the fathers of the chosen class included professional, white-collar and factory workers. There was wide range in the academic abilities of the children, as well. The second grade was chosen, since seven-year-olds are young enough to respond in movement without inhibition, but are old enough to follow direction with ease, and to do some creative writing.

Initially the children were interviewed by the investigator. In addition to answering questions, they were asked to perform a series of simple tasks related to the selected components of art to be explored in the program.

Class sessions then met for one hour, twice a week, for a period of 16 weeks. The investigator acted as a visiting teacher in a classroom setting. There were 31 such sessions, the first meeting having been the individual interview.

A tape recorder was present at all times, and type-scripts were made after each of the sessions. The children's comments, as well as the investigator's directions and remarks, were included in the type-scripts. In addition to this method of gathering data, two observer-recorders were present at all of the sessions. One was the classroom teacher, an individual with extensive experience in various areas of education, and keen understanding of children. The other observer-recorder was a dance teacher experienced in movement observation and description. A brief training period was given to the observer-recorders, and they were provided with criteria, devised by the investigator, to serve as a guide for the observation of aesthetic responses.

This observation-sheet listed items considered to be aspects of aesthetic response, and raised pertinent questions in each category. The items included were:

1. Degree of involvement
2. Intensity and scope of sensory perception
3. Powers of observation
4. Recognition of aesthetic components in various modes of expression
5. Originality and imagination
6. Miscellaneous (This category became "Agility of movement," since this was an observed factor that influenced the quality of response in many instances.)

A copy of this observation-sheet was placed in the folder for each child in the study. It contained an ascending scale in five steps, beginning with "absence of response" and concluding with "strong response," for each item listed. After each session, the notes of the observer-recorders and sections of the duplicate type-script which were applicable to each child were filed in his respective folder. The investigator made a tally of the type and intensity of each response on the observation-sheet. Art work and writings of the children relevant to the study were collected as data.

The components of art form which were focused upon in the sessions with the children were reported individually in chapters of the research study. Data from the above sources were used to describe the activities and responses of the children which related to the particular component being considered.

The response of the children can only be considered as significant in terms of their own frame of reference and development. Therefore, individual profiles were written by the investigator for each of the 22 children in the study. Independent summary statements of each child's development were made by the investigator and the two trained observer-recorders, and these subjective evaluations were included in the profiles. The records of each child were thus considered with reference to his individual development of aesthetic awareness.

Previous scientific investigations of aesthetics have limited themselves to measurement of one aspect of aesthetic response. Aesthetic experience occurs when there is an effective blending of many elements. Therefore, the program devised for this research cannot be evaluated in terms of isolated parts. It attempted to focus upon various components of aesthetic experience and thus to make children aware of the tools available for their use. But it is by the placement and inter-relationships of these components, and their particular significance within the framework of the individual child's experience, that an aesthetic experience may take place. The observer-recorders, tape-recordings, and other collected data attempted to record that moment when and if it occurred.

RESULTS (SUMMARY OF THE FINDINGS)

1. In general, the children responded with a high degree of involvement to all of the sessions. They looked forward to the visits of the investigator, participated with enthusiasm, and, in most instances, developed greater ability to concentrate, and to respond to the stimuli presented. Loss of self-consciousness, and less tendency to distraction were observed as the sessions progressed.

2. The strongest area of response was to rhythm. This was true for the class as a whole, and for some individuals particularly. Ability to move to rhythm, to play a rhythm on instruments, to respond to it in music, grew considerably as the children became freer in their response. The ability to sense rhythm in visual design was less universal, but was observed to have developed in some of the group.

3. Feeling for the quality of sound was strong for most of the class. Sessions dealing with response to poetry and to music were very successful. Creative writing resulting from these sessions showed evidence of children's increased sensory perception.

4. Response to color, texture, line and shape were less marked for the group as a whole. Some children responded strongly to one or the other of these elements. In general, the girls appeared more responsive to them than the boys.

5. The use of a coordinating theme heightened the interest of the children and added to their motivation. Thematic material often evolved from the improvisations of the children, and, with the help of the investigator, it was developed into a sequence or story. Children frequently asked to have these story ideas repeated.

6. The children were aware of dominance and pattern when it was pointed out to them in various modes of expression. They responded to dynamic qualities in music, and enjoyed the sense of order in sequence that was developed relating to a theme. They were not, for the most part, able to incorporate these structural aspects into their own movement improvisations. An attempt to do so often destroyed, to some extent, the quality and feeling tone of the response. A sense of order was exhibited in much of the children's art work, however, where no conscious effort had been made to produce it.

7. Many opportunities arose which allowed children to develop keener powers of observation, and greater originality of expression. The use of other channels of communication, in addition to the verbal, gave many children a chance to succeed

who ordinarily did not achieve as well as others in the usual classroom situation.

8. A carry-over to curriculum areas of study was reported by the classroom teacher. She was able to apply concepts of space to map-reading, and made frequent use, in the classroom, of new vocabulary and new areas of interest which this study brought to children's attention. In several instances, also, the success of the children in these sessions seemed to affect their self-concept, and to improve their general behavior and learning ability.

9. From the beginning, the children evidenced individual styles of behavior and areas of greater sensitivity. Throughout the sessions these styles persisted. Children responded more, and developed to a greater degree, in areas to which they were particularly sensitive. Strongly verbal children were able to express aesthetic concepts in language, and did well in dramatic improvisations. Children with particularly well-developed sense of rhythm generally displayed a rhythmic dimension in everything they did, in movement, in playing instruments, in drawing and in writing. Greater sensitivity to qualities of line, color, shape or texture were exhibited by a few children, and where particular response was strong, it remained observable in other sessions. A child who was sensitive to texture, thus, responded to music with textural descriptions.

10. A high degree of agreement was found in most of the evaluations made by the investigator and the two observer-recorders.

CONCLUSIONS AND IMPLICATIONS

1. A program using movement to develop aesthetic concepts in primary grade children is feasible, and has positive effects upon the aesthetic awareness of the children and upon their over-all developmental patterns. Many opportunities are provided in such a program for children's innate sensitivity to find expression and to be encouraged.

2. Some recommendations for future programs of this nature can be made as a result of this exploratory study:

a) Rhythm and the quality of sensory perception are the components to which primary grade children are most responsive. Most of the time, in a program with this age group, should be spent exploring these elements in their various manifestations.

b) Pattern and dominance should be pointed out, and some awareness of their place in the structure of an art work should be developed. A conscious application of these concepts to children's own expressions should not be required. It is believed, by the investigator, that children of this age are not ready to incorporate these structural elements into their natural expression, and that attempts to do so often result in stilted responses and loss of feeling-quality. A sense of form growing out of free expression should be encouraged.

c) A theme should be used as a focal point at times. An attempt was made, in this action-study, to stress other components of art, since the representative aspects are the usual focus of beginners. Theme might advisably be used more often as an integrating element in children's expression, but their attention should also be directed toward an awareness of other elements of form.

3. The concurrence of the investigator and the observer-recorders in their evaluation of the children's aesthetic responses suggests that such methods of evaluation are valid, and need further exploration and application.

4. Individual styles were evidenced in children's responses throughout the study. The implication is that more attention should be given to the development of these individual ways of responding. A lesson taught to a class affects each child differently, depending on his work outlook and particular make-up. He should be able to grow within the framework of his own individual pattern, and teachers should be aware of his tendencies so that they can feed into his life-stream the kinds of experiences for which he is ready to respond and which have meaning for him.

5. To fully appraise the value of this program, or to make any conclusive judgments about it, a long-term longitudinal study of the children involved would be necessary. Often the effect of such a program reveals itself at a later date.

6. This program should be applicable to classes of primary children in different settings. An attempt was made, in selecting the group used in this study, to have a wide range of abilities, ethnic backgrounds, and economic levels represented. This was true to a limited degree, but application of these ideas to groups of handicapped, gifted or retarded children should prove fruitful. It seems particularly likely that groups with limited language facility, children known to be "under-achievers," or children of non-English speaking families, might profit considerably from exposure to a program such as this.

7. There are implications of the need for further research concerned with valid methods of evaluating and measuring aesthetic response. No instruments were available at the time of this investigation to adequately graph the growth of the children. The case-study method employed was satisfactory for describing reactions but further research is needed to supply methods for measuring changes and inter-relationships in aesthetic aspects of behavior.

8. The relationship of a program of this nature to the art and music programs in the elementary schools should be explored. It is possible that an integrated arts program, stressing the development of aesthetic concepts as they apply to different modes of expression, would be desirable in the primary grades. This could be the foundation for later study of the specialized areas of music, art or creative dramatics. The way such a program might function is an administrative problem involving the cooperation of various specialists and the classroom teacher, and is not the concern of this study. An attempt was made here to describe a program to develop aesthetic concepts through movement exploration and expression, and to evaluate such a program in terms of the individual responses of the children involved.

REFERENCES:

1. Arnheim, Rudolf, "Gestalt Psychology and Artistic Form," in *Aspects of Form*, ed. Lancelot Law White, New York: Pellegrini and Cudahy, 1951.
2. Bruner, Jerome, *On Knowing*, New York: Antheneum, 1965.
3. Bruner, Jerome, *The Process of Education*, Cambridge: Harvard University Press, 1961.
4. Cassirer, Ernest, *An Essay on Man*, New Haven: Yale University Press, 1944.
5. Dewey, John, *Art as Experience*, New York: Minton Balch, 1934.
6. Langer, Susanne, *Philosophy in a New Key*, New York: Mentor Books, 1964.
7. Langer, Susanne, "The Cultural Importance of the Arts," in *Aesthetic Form and Education*, ed. Michael F. Andrews, Syracuse: Syracuse University Press, 1958.
8. Mittelmann, Bela, "Motility in Infants, Children and Adults," *The Psychoanalytic Study of the Child*, Vol. 9, 1954.
9. Phenix, Philip, *Realms of Meaning*, New York: McGraw-Hill, 1964.
10. White, Robert, "Motivation Reconsidered: The Concept of Competence," *Psychological Review*, Vol. 66, No. 5, 1959.
11. A 30 minute 16 mm sound film was made in conjunction with this study. The film, entitled, "Developing Aesthetic Concepts Through Movement," demonstrates some aspects of the program described in the study. It is available for rental through Dance Films, Inc., 250 West 57th St., New York, N.Y. 10019.

The film and the research reported in this paper were supported by the Cooperative Research program of the Office of Education, U.S. Department of Health, Education and Welfare.

Ronald B. Thomas is Director of the Manhattanville Music Curriculum Program and Associate Professor at Manhattanville College. He received his Mus. M. from Boston University. Mr. Thomas previously taught in public schools of New York and Maine. He is the composer of numerous instrumental and vocal works and the author of articles on music education. Mr. Thomas also directed the research project "A Study of New Concepts, Procedures and Achievements in Music Learning as Developed in Selected Music Education Programs."

THOUGHTS ON CURRICULUM DEVELOPMENT IN MUSIC

"...The student will participate in the total process of music. He will actually be a composer, a performer, a conductor, and an evaluator. . . ."

Ronald B. Thomas

If you're in curriculum development and looking at the whole problem of music learning, I would like to say, "Welcome to the land of the shifting sands." There is nothing sacrosanct. That's the first characteristic of the game. Everything that exists may be just an old habit.

Just to clarify my personal view: I'm a composer, so I'm interested in the view of the art you get from that position; I'm a teacher, and have taught all grades from one into college, and I am interested in the view of the art that you get from that position.

The first year of our study[1] was intended to collect as many new curricular ideas as possible, in order to have a broader view and to have alternatives. That possibly is the second characteristic of the game of curriculum development: have alternatives. There is no sense in limiting ourselves to *our* ideas. They're very narrow. Therefore we collected information on 112 innovative and unique music education programs, and studied 15 programs rather extensively. With this information we began our curriculum development program.

Last summer we began with a workshop for 18 music teachers who were located in the New York area. Our intention was that these teachers would become experimenters or laboratory workers in our project as the year progressed. We had some hypotheses which we wished to test. We needed people who understood these hypotheses and who could work with us in their own classrooms. They could assist us to develop and evaluate the success of the curricular ideas as we went along.

---

[1] Ronald B. Thomas. *A Study of New Concepts, Procedures and Achievements in Music Learning as Developed in Selected Music Education Programs.* Purchase, N.Y., Manhattanville College. Project No. V-008, Contract No. OE-5-10-403.

After the workshop was over we began our first year of experimentation. The people, as I said, were all drawn from the Greater New York area, including Southern Connecticut and Northern New Jersey. Classes involved covered first grade through college training. It might sound as if we were attacking this in a shortgun way. There really is no other way, since we have very little information about what youngsters can learn at any grade. Our presumptions are often based on the limitations of our teaching techniques rather than on the actual facts of the youngsters' potential.

During the year these teachers carried on experiments and worked with us very closely. We held constant meetings, with the average teacher-consultant attending 12 meetings. No one was ever by himself; no one was stranded; none of the teachers had to face problems in isolation. There was no reason why anybody should do exactly the same thing twice. Together we worked out many alternatives during the year and experimented with them in the classroom. Often the same materials or procedures were used in various grade levels to see what the outcome would be.

Our first year was largely concerned with process (and I should like to say just one word on process. . .it is a creative thing in which the youngster works with the materials of music as a creative musician). This summer the work has been directed toward structure. Here we are interested in developing a sequence in terms of the child's logic. This is not the same as developing a sequence in terms of the adult trying to look backward; it's a completely different view.

Also this summer we are presenting another workshop for a new team of teacher-consultants from around the country. We have selected eighteen musicians, mostly music administrators in school districts. While the majority do not presently work in the classroom, by working with teachers in their own areas they will develop pockets of experimentation which will allow us to try many of our curricular ideas under different kinds of circumstances than were possible in the New York area alone. There will be many new considerations in these schools joining the project. The variety of situations will also allow us to investigate some of the procedures needed to prepare teachers to use adequately the materials which are being worked on at the present moment.

Our operation is relatively simple. We have two major kinds of activities. We have large group meetings, both winter and summer, that keep everyone in close contact. This interaction of bright people stimulates bright people. The second activity is classroom experimentation. In this way we have a think-tank operation in order to develop ideas and identify problems. These are immediately taken back to the classrooms, where we experiment with processes to develop the ideas and evaluate their worth.

There is nothing in form, practice, structure, sequence, activity, that is above question. As an example, there is ample evidence to show that emphasis on skill development does not necessarily produce significant cognitive results. A program that emphasizes skills doesn't necessarily assist the student to develop a sense of musicality. On the other hand, from our experience we believe that emphasis on conceptual understanding through creative activity is extremely productive and has considerable influence on the development of skills. For example, in the creative program at the junior high school level, we have found that over 50 percent of the students who have dropped instruments in the past take up their instruments again without formal coaching by a teacher or without external motivation, simply because they want to be a participant in the proof of their own musical hypotheses, their own composition.

Another example concerns singing. We found that aural perception and the ability to produce pitches are not necessarily related. In Camden, Delaware, youngsters are taking 10-note dictation, but many of these youngsters are unable to sing in tune. From this evidence, we immediately must question the efficacy of an elementary program largely devoted to singing. We must ask, "Does this develop aural perception?" (But then we must determine whether aural perception is one of the things we are intending to develop anyway.)

Educators have made a habit of using the word "creativity." Often they refer to meanings not associated with music at all. "The music program has creativity because we have dancing." I wonder if dance instructors would believe their programs are creative if they had youngsters writing music. We do this sometimes under the guise of developing rhythmical sense, but we have found out that the most refined, sophisticated and intuitively developed musical attribute that the youngsters possess is a rhythmical sense. Certainly, it is more highly developed in early years than the sense of pitch, timbre, or dynamic discrimination. The problem is that we really don't know what rhythm is. We tend to measure it not as rhythm, but rather in the terms of translation of rhythm. If the child can make notes, graphs, designs, then we assume he understands rhythm, but notation is only a translation of music. We cannot evaluate the youngster's musical understanding in any area on the basis of his ability to translate sounds into symbols.

Is the instrumental program sacrosanct? We have many youngsters working together on music which is not their own, and on which they have had little opportunity to make any judgment. Their entire role is prescribed by the teacher: their tonal quality will be prescribed by the teacher, their sense of intonation will be prescribed by the teacher, the fingering is already memorized. It's a complete rote experience.

For example, the youngster often will play a note with the wrong finger and not know he's doing it. This particularly happens at junior high school and elementary school levels. He will play an F sharp with the first finger, and go right ahead as if the world is smooth for him. The teacher will have hysterics and will probably not refer to this as a wrong note but will say, "Who played the wrong finger?" Remove the same youngster from a band situation and play a familiar tune for him, and put in wrong notes to see if he recognizes them. He will stand there and snicker and laugh.

So we have the question whether some of our major activities are forcing the youngster into a position to reject the thing we are trying to teach. We must proceed only on a really tight, well-defined, concise view of the art, and a clear understanding of the vastly growing science of cognition.

Whatever we do in music eduation, or any other kind of education program, we must be very closely aligned with our view of the *nature* of the discipline, not necessarily with our view of the subject matter. When we consider music, we have three alternatives. There are those people who will view music as a curatorial art. Music exists as an established body of knowledge. The greatness is there for anybody to recognize if he has the tenacity. Through various types of exercises in the class, mental as well as physical, the youngster can some day brush up against greatness. Our job, then, is to prepare activities and strategies which will allow him to approach greatness and be able to have the magnificent experience of touching it.

We can conceive of music as a social and functional art. Here it's the experience that makes the difference. Music is a great activity to participate in. It contributes so much; it builds school spirit; it builds group dynamics. Did you ever realize that there's no other opportunity in the whole school program for youngsters to participate in the democratic process like the school band? Where else in the whole school program does everybody focus his attention on the accomplishment of one single task? All these youngsters work and strive together to accomplish just one thing, although they may not understand what they are accomplishing.

Then we have a third alternative: Music is a continuing process. This is the view that music is a constantly evolving process for thought. It's a way of knowing and a way of understanding. It causes things to become apparent that cannot become apparent through verbal means. Mendelssohn said that it's not that music is less definite than verbal expression; rather that it's more definite. Therefore, you cannot expect to verbalize it. In the continuing process view, music draws its vitality from the fact that it is sensitive to and relevant to its own time and society. The music of today represents the cultural climate of today just as Mozart, Gabrieli, or Brahms wrote for their own time. Music is alive, not a monument. With this in view, the student will participate in the total process of music. He will actually be a composer, a performer, a conductor, and an evaluator, participating in music at every possible level. He will use today's art as a focal point for broader understanding.

Now I am sure it is perfectly obvious to you that whatever the musical viewpoint I hold, it must *really* govern what I do educationally. Incidentally, the first assignment at our curriculum workshop was related to this matter of viewpoint, and it worked out very well. We passed out some papers on essentialism, reconstructionism and progressivism and asked everyone to align himself with one philosophical point of view and then present a two-minute paper on his reaons for doing so. Each person also had to interview another member of the workshop and align that person through his educational actions with one of these philosophical points of view. There was only one catch to the structured interview: you couldn't ask anybody what he believed, just what he did. I think it is utterly remarkable that we had anybody come out the same, but we did. Our point here is that you really can't start working a curriculum until you have some very firmly established and sophisticated reasons for doing anything. You have to adopt a point of view about music and about the purpose of education. Then the rest of the picture starts to unfold and you can move along.

We have, I think, some of the very best music educators in the country. It's remarkable that the majority of these people found there was a dichotomy between what goes on in their school programs and what they believe. Maybe one solution would be to have weekly seminars to bring people up against this dichotomy and force them to re-evaluate what they're doing in terms of what they believe.

Once we have adopted a point of view, we have to consider a second factor: how the child learns. We don't have time today to go into this extensively. However, there are some very apparent things about intrinsic learning as opposed to extrinsic experience, about the role of intuition and intellectual projection, and about the rewards of proving hypotheses that have led us to work on a program of learning which is compositionally based.

In the development of this curriculum our first consideration has been to remain utterly honest in terms of the art. This sounds a little trite, but have you considered that for the child the art is the study? If there is dishonesty, lack of thought, or irrelevancy in the study, then that's the concept the youngster has of the art. There is another consideration in this honesty. Music is aural by its nature. It's not diagrammatic, it's not pictorial, it's an aural form which exists only when it is heard, when it is produced, and when it is formulated. Therefore, a study has to be based on the youngster's aural judgment and not on his notational judgments. As a matter of fact, many children in elementary school say, "I can't stand music." They don't mean this at all. What they mean is that they can't stand all those little black dots. What is the significance of the black dots? Are they fundamental to some kind of aural judgment the child has to make? If they aren't, what was the difference? Do you know there were 236 rules in Fuchs for writing a counterpoint that never existed? Fuchs didn't even write music based on his 236 rules, but for some unknown reason I had to memorize all of them when I studied counterpoint.

If our study doesn't develop aural judgments, then skip it. We're not teaching music, we're teaching a translation of music. That is a translative skill, and we can't teach a translative skill and then back around the corner and say, "This is what this translation was related to in the first place." It doesn't work. We have plenty of proof of that.

Nor can we build a program that's honest only on idiomatic practices of a period. If the study is purely idiomatic, then it may exclude acceptance of the whole art. If we talk about music in terms of tonality, single tonality, what is the child's reaction to Geswaldo? Or Shaskan? Or Nono? Or Schoenberg? He must reject it. So in designing honesty into our program we have to be very, very careful to avoid idiomatic practices which may be exclusive.

The second thing that we've tried to keep in mind in developing this curriculum is that you have to design a program that allows the youngster to view real concepts of the art on levels of complexity that don't exclude him. All of the time the student must make judgments regarding musical concepts. The required level of these judgments must be such that they allow him to function.

Another consideration is that the curriculum has to be self-motivating. If it isn't self-motivating and there is only external motivation involved, somehow we have degraded the art. If the art itself is worth knowing, it must have in it somewhere the kind of excitement and the kind of interest that will allow the youngster to be motivated by his experience within it. There is an intense feeling when you get involved in the process of music. It's a kind of an intoxication that goes with creating things. It may stem from the fact that you get power in the art. You're part of the history of it. You have a voice in it today. You can have a voice in it tomorrow. We've found this extraordinarily true with youngsters. The creative process in music is self-motivating.

Another consideration of the curriculum is that it opens minds, not closes them. Now it's funny that we should talk about education as a process for closure, but I don't think that we can really ignore the fact that many music education programs are almost designed for closure. You can think of elementary programs where this may happen, but let me tell you about a great program where this is true. The school will have to be nameless. This music program has everything that everybody considered ideal. Hundreds of youngsters play instruments and use only the best literature. One of the highest values in the school is belonging to the excellent orchestra. The music performed is of excellent quality, but it is idiomatically restricted. In the sixth grade in an attitude assessment test we found out that the youngsters, when presented with new musical situations, had a musical judgment about them. In addition to simply "I like it" or "I don't like it", they could relate it to something musical. By the ninth grade, they were starting to reject unknown music without a musical reason, and by the eleventh and twelfth grade, unfamiliar music was utterly rejected by over 90 percent of the youngsters. Their educational program had not allowed them an experience which could prepare them to move over one step and apply musical judgment to a new situation. They were stuck! They had been trained into a position of rejection.

Another factor in music curriculum development is that the program must be made flexible. Sequencing is one way in which it has to be flexible. There is no preordained sequence of curriculum that is going to work in two classes, let alone for two years. It must be flexible so the curriculum can grow with a changing and expanding art. It must be flexible to meet the demands of different area backgrounds, different school set ups, different teacher skills and knowledge, and the differing insights of children. Of course this makes great demands on the teacher. It demands very thorough knowledge of the subject so there are alternative ways available.

Another point: the curriculum has to insure continuous growth. "Why do we need third grade music?" Can the children demonstrate to themselves, and to others, that they know more and are able to function better within the terms of the art than they could the previous year? I have heard more criticism of this around the country than of any single thing. "Why do we need a High School Band?" The youngster has been in the High School Band through grades 9, 10, 11 and 12. What does he know at the end of the 12th grade that he didn't know at the end of the 9th, or after the 6th grade that he didn't know in the 4th? The program must be so structured that continuous student progress is assured.

Another factor of concern is that we must present to the youngster usable knowledge, information and ideas he can use today, which are important to him to know. Did you ever think of the things in music that we teach the child that he wouldn't have any reason to know because he couldn't make use of them? Pardon me for referring to my own experiences, but when I took harmony, we spent hours doing chord sequences and voice leadings for two years before we were allowed to write music. It was long after we accomplished this that we were allowed to make aural judgments about music. I didn't have any reason to know that kind of stuff except that it was necessary to pass.I did know that no living composer used this data.

How many junior high school music programs play recordings which youngsters have to recognize? Will someone give me an intrinsic reason for recognition of all this? What difference does it make to the child?

Think of the youngsters who go through the agony of learning rhythmic notation in elementary school programs without a reason to know it, or go through a procedure for learning solfeggio on the supposition that they're learning how to read. The student must have useful knowledge. He has to have a reason for knowing it. You have to put him in a position where this knowledge is vital to him in the accomplishment of a personal task. Then anything which is pertinent, which will allow him to function better, he'll learn.

The last factor that I'd like to mention here is the assurance of success for all students. In designing a curriculum, maybe this is one of the most important factors. It implies that the curriculum has to be established on the basis of almost individual learning. Each child has to be able to succeed by himself and know he's succeeding. A program that doesn't allow the youngster to recognize his success is a flop from his point of view–and what other point of view is important?

3

Henry Walbesser received his Ph.D. from the University of Maryland. His current responsibilities include: Assistant Director, Commission on Science Education, American Association for the Advancement of Science; Director, University of Maryland Mathematics Project; Associate Director for Research, Bureau of Educational Research and Field Sciences of the University of Maryland.

THE CONSTRUCTION OF BEHAVIORAL OBJECTIVES

". . .The basic unit of curriculum description is behavior. . . ."

Henry Walbesser, Jr.

It seems to me as a behaviorist that the basic unit of curriculum description is behavior. It is behavior when one speaks about interest, when one speaks about attitude, when one speaks about motor skills, as well as when one speaks about the cognitive domain. The units by which I describe interest are observable phenomena. These observable phenomena indicate to me that the person has a positive interest in music. These observations mean he has a positive attitude about art. This or that observation means that he understands the concept of length. This observable performance means he is able to use his pencil.

What I will be saying each time are descriptions of performance that I can see and you can see, stated in a language to which we pre-assign meaning to certain words. We agree upon what certain words will mean for us so that we minimize the number and the variety of interpretations. A physicist I shared an office with for a year argued that when you do this the most important parts of physics are omitted. For a whole year we could not come to the point where he could tell me what he was looking at that led him to that decision. This what leads me to advise you–to invite you–not to open debate, but rather to say, "I will accept the fact that we are going to have behavioral descriptions. I will try my level best to construct them. At the end of the time of discussion with my colleagues in my own field and in other fields if we come to the conclusion it just isn't possible for us to do this, that is an honest conclusion. There is nothing wrong with it."

Don't concern yourself, at first, with the assessment measure. What needs to be discussed is description of observable performance. One important ground rule is that the description concerns observable phenomenon. There are many important conditions to be considered, but the thing that I think the whole project is committed to is an attempt to produce these behavioral descriptions. The other things that might follow, you people have to work out together. I can't really say it strongly enough, I would not debate the assumption that the instructional objectives are statements of behavior. I would investigate, I would attempt, I would try, I would try out on my teammates, I would sort those things that I think I am able to do this way, perhaps trying to categorize these, but with the focus remaining on production. Now if you debate the assumption, you are saying, "I don't want this particular system. I want a variety of new ones, and I think the system has already been chosen and behavioral objectives is an axiom." You have to live with the axiom. It will be uncomfortable. I am sure that there are no other fields for which it will be more uncomfortable, because there is no tradition or background of talking this way in the humanities or fine arts. It means transition to a new language. It's a difficult chore to approach, but this is the task you have set for yourself.

In some instances of elementary curriculum development, the construction happened this way: People were unhappy specifying objectives for small bits and pieces until all of a sudden they started piecing the objectives together. Suddenly it turned out that there was a collection of behaviors for observing, there was a collection of behaviors for measuring, a collection of behaviors for controlling variables, and a collection of behaviors for space/time relationships. There is a psychologist around nowadays who has hypothesized that a little anxiety creates a little learning. If that hypothesis is tenable I think we are on our way!

In considering measurement of the behavior, something that is very important needs to be said. Don't think about it in the classical terms of assigning a numerical value, or of circling an item on a multiple choice test, or of being restricted at all to doing assessment on a paper and pencil test. Measurement must be free to observe an individual's action, or reaction and not restricted to pages and pencil items.

One criterion which is legitimate to apply is the one which says the judgment should be made by more than one independent observer. In terms of reliability, there is a great deal to be said for having at least two people independently make judgments. But don't think about measurement in the sense of making a mark on a piece of paper. I am thinking about movement and performance in the broadest context. It includes all of the non-verbal, physical performances as well as anything you can observe in the sense of hearing, sense of seeing, sense of tasting, is perfectly acceptable.

"To appreciate" would not be in the description. What would be in the description would be what the observers look or listen for. You would sharpen, or clarify the meaning of appreciate in that context. That doesn't mean you can't have appreciation as an objective. It simply means that you must specify the situation in terms of what to look for rather than saying, "The objective is that the child will appreciate thus and so." You will make a linguistic substitution which describes as clearly as possible what it is two observers should use as criteria for deciding whether this student does or does not possess the desired behavior. You can say he will do this, or this, or this, but the description should include only observables.

Suppose you are teaching swimming and the objective is to bring the learner to the point where he is able to swim. Further, suppose you have decided that someone has acquired this behavior if he is able to stay afloat for a given distance or a given length of time without drowning. What you would have is a list of physiological performances that he is able to do or not do; that's the measure of his progress. Which ones of these is he able to do?

In most instances we are talking about extremely complex phenomenon. For instance, the responses from some art experiences are extremely complex, but it is possible to construct behavioral descriptions of them. I think you can take the experience with respect to art, and do the same thing as you do with swimming.

When somebody produces a piece of art he is doing it. Now our task is to clarify what you mean by producing a piece of art. For how many tasks can he produce behavioral descriptions? Look at the set to see what it's like. You may make an assumption that the set is very small. The physicists made the same assumption. They were wrong. I have a suspicion that three weeks from now you are going to say, "It's not so small. Some of the behaviors are trivial, some of them are not so trivial, but occasionally we get one that's pretty far along our scale of complexity."

But what about attitudes? Can attitude objectives be described behaviorally? Someone may be interested in a demonstration of painting, but doesn't want to participate. That particular attitude can be described. One way it manifest itself was that the learner has a number of choices, nobody was tying him down, and he chose to sit and watch. I suppose one might conclude from these observations that the learner had a positive attitude toward that thing he was watching. He stayed. Given a choice, he stayed.

One might argue that the 2.5% of bright children in the Project Talent studies do not progress as bright children should because they have not acquired all the necessary subordinate behaviors. This is an argument that admits defeat before it starts.

I wish to entertain a second hypothesis which incidentally is testable. If you make an attempt to describe what behavior you are looking for, or how behaviors are related to one another, you have better opportunity to help all children, all the learners, grasp those points that you are able to describe, as well as perhaps the other domains. I think one learns something about the teaching and learning of the Arts by describing behavior for things that at first we are able to describe. This is not saying that other behaviors aren't important, that they don't exist; it simply says that we should work on what we can. Nobody has worked on this problem; we'll do our best. Then we'll make some judgments about the next stage. Our behavioral description isn't going to be complete, it's only a beginning.

In working with people and trying to help them construct objectives it has turned out that it's useful to agree on a framework within which one should try to make these behavioral descriptions. Do so in a sense of helping communications. Some of the characteristics which have come up over and over again, are these:

(1) Who is to do this?
(2) What performance should I look for?
(3) What is the situation which initiates the performance?
(4) What object is acted upon?
(5) What constitutes an acceptable response?
(6) What special restrictions are there?

Keeping these in mind, let me give an example of an objective that has these characteristics. *A child constructs a triangle given a verbal instruction to do so, by drawing with a pencil upon paper any closed three-sided figure of a size that fits the space provided.* The *child* is who. The performance is *make, construct.* The situation is *given with the verbal instruction to do so.* The object acted upon is *drawing with a pencil on paper.* The acceptable response is *any* *closed three-sided figure,* and the special restrictions are *of the size that fits the space provided.* That, by the way, was an interpretation of the objective, "the child understands the concept of the triangle." These six components give us a pattern into which we can fit certain kinds of performance. You may want to add something which comes up in your particular field.

Let's think about six characteristics for just a moment. **Who is to do it?** That one is easy because obviously you intend these objectives for somebody.

Performance. What part of speech usually conveys performance? Action verbs, of course.

Situation. If you as the author or instructor don't know what situation you want the action to occur in, nobody else can be expected to know.

What is acted upon? Do you want them to use paper and pencil? Do you want them to use their own bodies? Do you want any particular kind of material?

What constitutes an *acceptable response?* That's where your talent as author and teacher comes in; you must decide what is an acceptable response.

Special restrictions. What kind of special restrictions do you want? It is again up to you as the author.

The only category troublesome in this context is the performance category. There are a great many action verbs in English. In fact, I think it is a fair statement to say that there are somewhere between 103 and 106 active verbs in an unabridged dictionary. One person might choose one verb and somebody else might choose another one in describing the same performance. It would be handy if somehow we could agree on a working set, somewhat smaller than that very large total collection. What I propose doing with you is going through an activity which represents *a way of* arriving at a minimum working list of action verbs, to which you can add as you find need.

I hope everybody has a packet labeled "A". Will you take out the materials in the packet "A"? The game is the following: I will give you an instruction which will elicit some sort of performance from you which I can see, I hope!

Will you select a triangular shape?

Now will you choose a triangular shape?

Now will you pick up the triangular shape?

The three performances I just observed were each initiated by different verbs: pick up, select, choose. The performance that I saw, however, was basically similar. Slight variations were brought on by selecting, picking up or choosing different shapes, using a different hand, but the majority of people, literally, each time, did something essentially the same. To reduce the ambiguity, the variety of interpretation, since they are all just about the same, why not use just one of them, such as "identify". Whenever we want somebody to select, choose, pick up, we'll use our given verb identify.

You notice I didn't ask you to identify a bigger, brighter, or heavier, or rougher-textured area at that point, just a variety. Perhaps one could add special restrictions to the situation, but it would still be from this class of words. If you want a person to pick up the one that has aesthetic value, when you write your objective with the verb identify you'll put some special restriction on the characteristics so that the person will know to select the one that has an aesthetic property of some kind. The basic performance is still *to identify,* which means now select, choose, pick up, point to, take, discard.

The following nine verbs were identified in like manner for a basic working list: distinguish, construct, name, order, describe, state a rule, apply a rule, demonstrate, solve.

This approach is an attempt to take the nonsense, the stupidity of ambiguous descriptions out of the curriculum objectives. If we don't say specifically what we want to accomplish, then anything goes. All that we are asking for is the authors of instructional material to say what it is that they want you the teacher to teach.

What it is that we can see, hear, taste, or smell that will constitute an acknowledgment of success.

The only criterion that I would place on the use of the verb describe is that a second person be able to identify the event or the phenomena, the object, the time, or the thing described. One illustration of this kind of description uses something called a whirlygig. A whirlygig consists of various parts: cylinders, containers, pods, things you can put together. The youngster sits on one side of a screen and you show him how to put the whirlygig together. Then you bring in a second child, put him on the other side of the screen, and the first child has to tell him how to put together a similar whirlygig. It is very interesting to watch. We've been using this for about a year just to see how adults and children vary with respect to descriptive ability. The data, thus far suggest that children eight years old are about twice as successful at that particular task as are adults in the 20 to 30 age range. I don't know why, but obviously in the period of time of becoming an adult there is a change, perhaps in nothing more than in the number of opportunities to describe things. The eight year old has reached interesting ways of naming things and getting those on the other side to pick out things. He is often wrong, too.

This describing experiment is another reason why I am interested in the general results that you people will have. The arts and humanities are intimately involved with description, some verbal and some non-verbal. Perhaps the non-verbal is the more interesting, but the learning outcomes have never been described. Maybe it can't be done, but it's a very exciting problem to try and see if there is a pattern. If there are some things that are common in descriptions in one child giving another child descriptions, in which words are used to communicate feeling or to communicate attitude, maybe there are some collections of descriptions particular to every individual, but that would be worth knowing.

What if some of you seem to agree that the fundamental behavioral aspect of a particular experience is essentially visual, or arbitrary, or aesthetic, and that words simply do not describe it? What can you do at this point? It seems to me there are two tactics. One is to describe the experience in a performance way, you can even though you don't feel it is adequate. You might also try writing an item you would consider a legitimate assessment task. Then give it to somebody else and say, "Do you think this description fits this kind of task?" Sometimes that helps. The other choice is to decide upon a new performance category. Such additions are probably going to occur. You will revise the basic list as you begin to write objectives because you find deficiencies in the minimum working set, but if you start with ten you can keep it workable.

Louis G. Wersen is the Director of Music Education, Philadelphia Public Schools and President of the Music Educators National Conference. Dr. Wersen formerly taught in Aberdeen and Tacoma, Washington. He received his B.A. and M.A. degrees from Washington State his Doctor of Music degree from Waynesburg College, and his Doctor of Humane Letters degree from Temple University. Dr. Wersen was President of the National High School Orchestra Association and Executive President of the National School Board, Orchestra, and Vocal Association. He has been a member of numerous advisory boards: Academic Music Panel, Office of Cultural Presentations, Department of State; the Juilliard Repertory Project.

Dr. Wersen is co-author of a series of elementary and junior high school text books: "Our Singing World" Music Series and "Magic of Music" Series.

THE NEW ROLE OF THE ARTS IN THE CLASSROOM

". . .Youngsters who cannot relate to the three R's, but who, given a chance to express themselves through bodily involvement (whether it be with a brush or finger painting, tapping on bells, playing an instrument, or singing), will come to the point of accepting the verbal approach. . . ."

Louis G. Wersen

Originally I was attracted to this project because I was told that the emphasis was to be on cultural activities, and that perhaps there could be an approach to the culturally-oriented school or classroom, rather than to the reading arts approach. As many of you know, there are children who go to school with no competency in recognizing symbols. They are at a disadvantage compared to those who come from privileged homes, where perhaps help in learning has been given to the children.

I am convinced, as I have observed the fine specialists in this workshop, that the arts provide a unique offering for children. I believe you have as great an opportunity as any other group to come up with some new ideas for the American schools, which have been boxed in by the three R's for generations. There are youngsters who cannot relate to the three R's, but who, given a chance to express themselves through bodily involvement (whether it be with a brush or finger painting, tapping on bells, playing an instrument, or singing), will come to the point of accepting the verbal approach.

Today as you know, we are in a real revolution in education in the large cities. In Philadelphia we have had several superintendents during the last few years. The latest superintendent brings to five the number under whom I have served. Each has used different terms, but the meanings are practically the same. Dr. Whittier, the gentleman who is heading this project, said when he walked into a staff meeting last year, "Let's get with it." At a recent staff meeting our new Superintendent, Dr. Shedd, said, "Let's turn it on."

We cannot continue in the traditional path of teaching–we must develop new approaches to the teaching of the arts. We all conform, more or less, to our training and our environment, and it is difficult to throw the old ways aside. I daresay, from what I have gathered in the two days I have been here, that you have many similar problems. You are upset, and you should be upset, because if you are not irritated or upset you will not be motivated to make changes.

I'd like to plead the cause: that you do not go separate ways. You must join forces to promote music, the graphic arts, the dance, and drama. Work together, rather than apart, to get across to your school administrators the realization that there is something other than the three R's in the training of a child, a human being.

One of the upsets in the Philadelphia school system occurred last spring. The President of the Board, Mr. Richardson Dilworth, a former mayor of the city, and a very brilliant but impatient man, told our new Director of Research to make a thorough evaluation of reading in the Philadelphia schools. The survey was made and then, school by school, the reading scores were printed in the newspapers. For years we had heard the statement that the Principal is captain of his ship. Now many Principals wanted to desert the ship because in almost every case the scores were under the national level. Whose fault was it? Was it the Principals'? Was it the teachers'?

Many administrators suspended art and music activities, some physical education, dance and drama. Concentration was to be completely on the three R's! The result was a meager rise in reading ability of 1/10 of one percent.

Again, they had overlooked the fact that certain human beings are emotionally disturbed, and cannot relate properly until they have a feeling of belonging. I think we must stop saying art for art's sake, music for music's sake; we must ask, "How do they serve mankind?" We must attempt to find in each individual one thing that sets him apart as an important individual, and not force upon him the entire package called the curriculum.

In the MENC for the past number of years we have had what is known as the Contemporary Music Project. It began as a Ford Foundation composers' project, and after a year or so the Ford Foundation asked the National Music Eductors Conference if this project could be turned over to them. It was a simple project. Each year twelve aspiring young composers, between the ages of 21 and 35, were selected and paid a stipend so that they would not have to work. They would be free to live in their garrets and compose music. This was an opportunity to develop a climate for contemporary composition in the United States.

These young composers were sent to various school systems to write music for children. Some wrote music without ever listening to the children; most children could not play the music. Other young composers were more realistic; they listened to children and created a great deal. For two years we had a young man in Philadelphia who is now head of the Theory Department at San Jose Teachers College. He was the greatest catalytic agent we have had in Philadelphia in the music field, because he questioned what was being done. After giving him the opportunity to visit all the high schools in the city and to evaluate them, he came back with a disturbing statement: "No one has crossed the threshold of the twentieth century in the teaching of theory."

Now the question was whether or not to discuss this with my staff. A meeting was called, and our young composer and I met with the staff to present his observations. Naturally, his criticisms were not too well received at that first meeting, but the result was a productivity in the Division of Music Education that had never existed before. No one enjoys being criticized. No one wants to look in the mirror, but simply assumes that his image is acceptable. We discovered that it was not.

When the Contemporary Music Project composer talked with the music educator in the average community, he discovered they did not understand each other. If he talked about twelve tone or serial composition, the music educator looked at him blankly; he did not know what the composer was talking about. However, if the composer talked to him about tonic chord and dominant chord he understood.

The next step was a conference at Northwestern University in Evanston, Illinois, to which CMP invited leaders, mainly from the academic field of universities, to take a long look at the way they were training young people. Were they perpetuating ingrained method, and sending the young people out to teach youngsters by that method?

In the field of music we were not as advanced as the graphic artist. The artist learned a long time ago that he must permit the child, with a little guidance, to express himself in his own way. This was not true of music. You could not compose until you reached college; then it was too late to compose because your originality had left you, and you had learned too much music in the meantime. The more apt you were, the more difficult it became to compose. Teachers did not give freedom to the child to create a tune and sing about his pets, his family, etc. There have been few instances where this has been attempted, but in the main music educators cling to the theory that you must be familiar with music of many composers before you can be creative in any aspects of composition.

CMP decided that the next step would be to set up six regional institutes: the University of Southern California in Los Angeles; the University of Oregon in the northwest; Wichita State University in Kansas; Northwestern University, Eastman, and Florida State. These were to be focal points, and were to have up to twelve sister schools that would cooperate with each center. In certain cases, city systems would also be included. The purpose of these centers was to facilitate an exchange between the university staff and the public school staff. They would bring in a professional composer who knew nothing about music education. There would be an exchange of ideas, and perhaps a new format could be developed for training the creative artists in the field of music. The centers were inaugurated last September. A new curriculum was designed to develop comprehensive musicianship. The existing curriculum for first year college music majors was developed almost entirely from an historical point of view, which has been deadly to music education in this country. The first report focused attention upon the need to involve the students in the development of training music teachers.

A five day conference was scheduled at Airlie House last May, and out of that conference with the professional musicians, the professional composers, and the music educators, evolved some new ideas. This report is going to be a rather voluminous one, but I want to give you the highlights so that you may have a ray of hope. I know you are going to write objectives and evaluative procedures. Seven principles were derived from the May conference.

Principle 1. The comprehensive musical experience, its conception, realization, perception and critical reflection, should be a significant and integral part of the educational enterprise.

Assuming that education affects the quality of our attitudes and lives, then music education based on this principle can exemplify to society the aesthetic and human values we pursue.

CMP is a contemporary project committed to this principle axiomatically. This basic belief guides and governs all ideas and programs of CMP. Without this commitment all CMP efforts, successful or not, would have been wasted, superficial acts, undermining, rather than strengthening, the role of the musician in society and its educational institutions.

Principle 2. Music education programs should be based on a point of view which is liberal, open-ended, and subject to constant evolution.

In all CMP activities, the individuals and institutions have been free to devise the means to achieve specific goals. CMP has never instituted a program on a dogmatic assumption that there is only one approved way of doing things. For example, the selection of young composers is made on the basis of musical competence, not upon the style of composition. Individuals engaged to direct teacher seminars in contemporary music were selected on the basis of their commitment to professional standards and their willingness to depart from the safety of tradition turned into dogma.

All local programs of CMP institutes for music and contemporary education are intended to encourage constant rethinking and reshaping of educational processes in music, according to individual and local standards. If CMP has a dogma, it is that there shall never be a dogma.

Principle 3. Music education programs should accommodate a diversity of interests to create a community of shared responsibilities by relevant discipline at all levels of education in music.

The Project Policy Committee which initiates, approves, and authorizes all CMP activities consists of individuals representing the various disciplines: composition, music education, performance, history and theory of music and education. The Committee includes persons engaged in education at all levels, as well as professionals without direct involvement with formal education.

I would like to interject a thought here. One thing I noted during the discussion was the reference to music educators and to the profession of music. The music educator is a professional musician who has decided to teach. I think that in art and in dance one is not considered a second-class citizen, yet the erudite halls of ivy try to make a music teacher a second-class citizen. I think we must always be cognizant of that. Don't say, "Well, there's a professional so-and-so, and here we are educators." You *are* professionals who have decided to teach others.

National Conferences at Northwestern University and at Airlie House, held under CMP auspices have had the broadest possible representation from all levels and areas of music and education. Indeed, the development of the Institute for Music in Contemporary Education (ICMEA) program and its underlying comprehensive musicianship programs are tangible evidence of this principle in action.

The Young Composers Project started by the Ford Foundation brought together, for the first time on a regular and long-term basis, both composers and music educators. This association has enhanced the musical competence and aspirations of both the composer, and the music educator and his students. In the ICMEA program all levels and disciplines of music construction are considered an integrated process, with a continuity from the earliest years of schooling to the most advanced postgraduate studies, and even beyond.

Principle 4. Model situations should be used to carry out and evaluate ideas and techniques. The results in these focal points can then have impact beyond the local situation.

The composer and public school program is a most concentrated and well-known example of this principle in operation. The selected model situations, with remarkably few exceptions, have provided ideal circumstances to carry out this pathfinding program. The validity of this principle can be tested by the almost universal desire on the part of the composers and school systems to continue the association after the fully underwritten first year of the program has been completed. To continue the program for a second year the school system must contribute a minimum of $2150.00 toward its cost. In a number of situations this association has continued for a third year through local, public or private funds. It is doubtful that acceptance of this program would have been as widespread, without the examples set by these model situations.

Principle 5. There must be a commitment to the individuality of the students and their teachers, and a respect for their private aspirations.

The pilot projects established by CMP to enhance creativity in music instruction and study have encouraged all involved to develop their own vocabulary and expression in music. The freedom and the responsibility prevading these projects have produced an excitement and a vigor that will hopefully continue well beyond the brief and modest support provided by CMP.

The CMP phases out on December 30, 1968. It will be the responsibility of the music educators to determine what can be done to continue the program. There are many experiments in progress, and instead of applying historical approach to the teaching of music, the program begins with the music of today. The past is referred to only as it relates to today. Do you think that a youngster who loves the Beatles is interested in Bach? Yet any intelligent teacher knows that many of the Beatles' ideas are taken from Bach's literature. Ask a youngster if he knows the four musical styles of the Beatles, the four developments. He says, "What do you mean, four developments?" Then you graphically demonstrate the four developments. Do you realize that the Beatles are a sophisticated group of cats today? They have moved, they have been studying. They've been listening to the professors. This happens when anyone discovers that he is not well trained. This is the thing that is so exciting about education: a human being does not like to be told that he is ignorant, but when he discovers that he is not as well informed as he should be, he may take steps to improve himself.

I think every little child would like to be a somebody. I am convinced of this. But most of us put roadblocks in the way because we always say, "Don't do this–that's not right," rather than, "Why did you do that? What do you think about that?" We were discussing, this morning, a march for a bulldozer. Nobody's ever written that piece yet. But suppose a child wrote it, and it didn't sound like a bulldozer and the teacher said, "That doesn't sound like a bulldozer." He might say, "You don't know, the bulldozer's not working." You see, you don't know what's going on in that mind. So let's not be so sure that it is not the right sound. Give him a chance to express himself.

One of the main educational techniques in the Contemporary Music Project programs is the practice of composition as a means to draw out the student's own musical personality and expression, and at the same time, confront him with the artistic and ethical issues involved in the act of composing. In evaluating CMP programs, a great deal of attention is paid to what the participants had to say about their experiences in the project. The staff of CMP makes frequent field trips to learn of individual needs, aspirations and opinions of the CMP participants. As a result, a report submitted by CMP participants is candid, sometimes very critical, often laudatory, but almost always extremely honest.

Principle 6. Music education programs should emphasize creativity, self-direction, and development of critical judgment in students according to the discipline and standards of the art of music.

Be careful about this one. This is a precious statement. "This is the thing I hear in music, and it is the thing I hear in literature." "Let's listen to that once more, and see what we have to say about it." "We should emphasize creativity, self-direction, and development of critical judgment in students according to the discipline and standards of the art of music."

In this program and, earlier, in the teachers' workshops and pilot projects, creativity and individuality are fostered and evaluated according to standards appropriate to the undertaking. Self-direction and value judgments by the students can then be based on valid foundation and perspective.

The recent Airlie House symposium considered self-direction and personal judgment toward music as important aspects of music education. Perhaps, because of the non-verbal nature of music, this facet of the student's development is unique to music. This program of evaluation should produce, we hope, new insights into music. The composer and his host music director in the CMP work under this principle. Beyond more tangible results, the program demands standards and discipline from composers, directors and members of school performing groups in their involvement with the creation, performance and valued judgment of music written in the program. This indicates very strongly that one must have evaluated procedures or we will be "singin' in the dark."

Principle 7. Reverence for the past heritage of music must be accompanied and tempered by concern for the heritage we create now and transmit to generations following us.

The Composers and Public Schools Program is based on this principle. CMP has insisted that both contemporary and older works should be in the repertory of school performing groups. The insistence upon playing nothing but traditional works is detrimental to our musical culture, as is playing nothing but contemporary works.

The short-term teachers' seminars in contemporary music sponsored earlier by CMP have been absorbed into these Institute programs. The short-term seminars and workshops indicate that the study of contemporary music cannot be separated arbitrarily from the study of music of the past. There must be an educational continuity between the music of the past and that of the present. The Institute programs attempt to establish this relationship by emphasizing the totality of our musical heritage, both past and present.

CMP programs, implicity and explicitly, require self-identification with the evolving musical standards and practices of today. The music educator, the practitioner, and the amateur taking part in CMP are regarded not only as custodians of the past, but also as shapers of tradition for the future.

About five years ago a member of a Philadelphia Foundation (of which I am a Board member) a very fine young lawyer said to me, "What is music? What is the meaning of it?" I said, "What do you mean?" He replied, "I don't know what music is."

I was disturbed by this for a long time and discussed it with some of my friends. I was on the MENC Board at the time so I asked our Executive Secretary, "What is music?" She said, "You must be out of your mind!" And I asked again, "Exactly what is music?"

This simple question resulted in the Tanglewood Symposium. Saturday afternoon I will be at Tanglewood. We have ten planners who will plan what we will do for the next ten days. During that time we will have fifteen music educators, and fifteen people outside the field of music education (scientists, psychologists, and the vice president of AT&T). We have two qeuestions for them: "What is the role of music in American society?" and "What is the responsibility of the music educator to implement it?" You may think the first question is easy to answer, but actually it becomes very complex. However, we hope to come out with a beautiful book, because we have engaged two professional writers.

Fundamentally, the purposes of the Tanglewood Symposium Project are to reappraise and evaluate our basic assumptions and beliefs about music education, to become more concerned about music activities in our entire culture, and to explore possible ways and means by which we may be more effective. In so doing we seek new dimensions for our profession. Every music teacher should become involved as deeply as possible in such an appraisal.

Some of the major roles of the symposium follow:

Number 1 Music in the Emerging American Society. In the Rockefeller Panel Report of the Performing Arts there was this statement: "The panel is motivated by the conviction that the arts are not for a privileged few, but for the many, that their place is not on the periphery of society but at its center, that they are not just forms of recreation, but are of central importance to our well-being and happiness."

If *you* have the fortitude to come up with a statement from this workshop that you as a group maintain that you should have an opportunity to experiment with total involvement of the arts as the center of instruction for the five, six, seven, and eight year olds, rather than the so-called reading arts, only then will you develop a new curriculum. I think you could show something to our society. This society of ours does not believe in culture per se.

Music and other arts have been expressions of men in all societies, used for many purposes, considered ornamental by many, and an essential aesthetic proponent of the good life by others. Although a negative attitude toward the arts exists in this country, many believe we are on the threshold of a cultural renaissance. Post-World-War life in our country has been marked not only by rising affluence, but also by more positive control over our social destinies. The programs of the Great Society have reached deeply into the fiber of American political, social, and educational life, regardless of personal convictions about its motivations and effectiveness.

What should be the quality of life in a democracy? The famous triple-revolution report speaks of the revolution in cybernetics, human relations, and weaponry that have transformed our concepts of social change. They have reshaped the power structure among nations of the world with industrialization as a fundamental underlying change in the lives of a growing portion of mankind in both the East and the West.

How do music and other arts affect the condition of man? What, if any, are the inter-relations between the ideals of a democratic society, the arts, and mass education? To what degree do the power structure, the decision-makers in the national, state and local government, those in education and other community organization, affect developments in the arts? What should be our relationships with such structures? To what degree should the Federal Government become involved in the support of music in this country? Should subsidies for artists, composers throughout the country, and music organizations be granted? How do concepts of the functions and roles of music in the country compare with those of Eastern cultures? What are the most serious obstacles to the development of a wide, musically literate public in America? Is it possible to maintain qualities of artistic excellence in our program of education (which by mandate must be for all children), or, as so many critics insist, is mass culture necessarily of low caliber, if not utterly impossible? These are some important questions on "What is Music?"

Values: Music as a means and an end. The term "values" has enlivened and plagued philosophical discussion for many generations. No society can look at itself without asking about its purposes, its meaning. Participants in the arts feel secure in their knowledge that they represent some of man's highest aspirations and accomplishments. Yet, as economic creatures in the market place, they are sensitive to their lower level in the hierarchy of workers furthering community or educational service. When there is competition for time, budgets, or governmental assistance, the general feeling of warmth for the arts as valuable must somehow be translated into tangible terms. The musical world, dedicated to a non-verbal form of expression, faces the difficult task of articulating its reasons for being or defining its unique function.

Music of our time. The music of the 20th Century presents a wide, bewildering array of developments. Perspectives become difficult to gain or maintain if sound judgments are to be made. Horizons of sound have opened with a breathtaking rapidity. Changes which would have been spread over generations in the past years are telescoped into a single lifetime. Since the closing years of the 19th Century, assaults have been made on our traditions. Concepts of all elements of music, and the roster of important composers who have developed distinctive styles and techniques, more or less independent of major trends, is impressive. Exploration of tonal, harmonic, melodic, rhythmic, and structural possibilities through mixtures of sounds, and the development of new types of sound generation have expanded all comprehension and have created music vastly different from the masterpieces of early years. Our sense of what music can be is altered and extended; our technology affords new musical outlets and resources for experimentation. American jazz has influenced serious music, not only in this country, but also abroad. Operetta, musical comedy, comic and folk opera, ballet music, the rise of interest in folk music, church music, music for films, forms of popular music, and music of other countries converge into a mainspring of musical interests which are prevalent in our society.

Economic Support. The Twentieth Century Fund studied the economic dilemma of the performing arts and confirms in great detail what the music world knows from the American Symphony Orchestra League Bulletin, that a very small percentage of our population attends concerts. Yet new sources of support and sympathetic concern are being provided by foundations, state and local art councils, and the Federal Government. By establishing schools of fine art, colleges and universities, and in many instances art centers to serve wide areas, major steps have been taken during the past two decades to afford leadership in the arts. University campuses have become economic bases for many artists and musicians. Public schools, for many years, have helped to develop artists and musicians, and to educate audiences.

In states which are not considered affluent, there are resident quartets and resident woodwind ensembles, so we actually have set up a patronage of the small ensembles like those which prevailed in Vienna at one time. This has gone on almost unnoticed by most people. I saw a wonderful art gallery with an impressive art exhibit at the University of New Mexico. They have appointed a cultural consultant for the state.

The public is interested. They say, "Tell us what to do." This is, I think, the role that you must play in this seminar. You must declare what you think should be done, even if the method of implementation is still unknown. You have to declare yourselves: "This we believe is the role of the arts in the American school system." I advise you not to get boxed in on whether it must be done by a specialist or the general classroom teacher. You must say: "This is the role. We have lived together, we have become acquainted with various disciplines in the arts. This we believe."

Creativity: Its nature and nuture. Fred Hoyle, a British scientist, had this to say: "The nation that neglects creative thought will assuredly have its nose ground into the dust of tomorrow." In all kinds of society there has been recognition of the specially gifted and endowed, whether these become known in the culture as the charmer, the genius, or the artist. Folklore, poetry, philosophy, anthropology, sociology, psychology, psychiatry, and even economics, have taken a hand in seeking to describe and understand the creative set and person. Science more recently has sought to hurry our understanding so that we might more efficiently uncover potential creators in the schools and turn their training toward mastering such skills as mathematics, physics and chemistry. Yet there persists considerable opinion that the arts as a major prototype of creativity hold clues that may be valuable for all types of manifestations. Although creativity is usually defined in terms of either a process or product, more broadly considered it may also be expressed in terms of personality or environmental condition.

As research continues concerning the nature, measure, and development of creativity, it is time that those in music join forces with other disciplines in common exploration of how youth can best be served by the arts. The quality of our society is enhanced, not only by identification of the specially gifted, but also by restructuring our teaching processes, and reordering the environment of our classrooms and schools.

What I'd like to leave with you is this: as Dr. Whittier said, "You'd better get with it." As our new superintendent says, "Turn on the kids." What does this mean? Not the way we've been doing it, but accepting the challenge. Every child is a potential artist; you either kill the potential or nuture it.

SUMMER CONFERENCE PARTICIPANTS

This list includes artists in several disciplines, educators in those fields, child development specialists, educational researchers, and classroom teachers.

Marie Adrian
Kindergarten teacher
Lafayette School
District of Columbia

Manuel Barkan
Professor of Art Education in the School of Art
Ohio State University

Alice Beer
Assistant Supervisor of Music
Baltimore, Maryland Public Schools

Ann Beneduce
Editor, Children's Books
The World Publishing Company

Gordon Bensley
Director, Audio-Visual Program and art teacher
Phillips Academy
Andover, Massachusetts

Harriet Berg
Dance Coordinator
Jewish Community Center
Detroit, Michigan

Raphaela Best
Teacher
Montgomery County, Maryland

Annalee Brookes
Kindergarten teacher
Lafayette School
District of Columbia

Phyllis Busch
Author
Board of Education
New York

Nadia Chilkovsky (Nahumck)
Founder and Director
Philadelphia Dance Academy

David Cornthwaite
Associate Professor
Towson State College
Baltimore, Maryland

Elizabeth Curl
Washington Grove Elementary School
Montgomery County (Maryland) Public Schools

Jean Davis
Teacher
Decota Elementary School
Decota, Kanawha County, West Virginia

Vivian Davis
Teacher
Wilmington, Delaware

Rita DeLisi
Formerly Director and teacher in Project Inc., and experimental art school
Cambridge, Massachusetts

Benjamin DeMott
Chairman and Professor of English
Amherst College
Amherst, Massachusetts

Ruth D. Dillard
Assistant Principal
LaSalle Laboratory School
District of Columbia

Bonnie Eisenstadt
Music Specialist
Prince Georges County, Maryland

Adele E. Freedman
Associated with the Education Program
Corcoran Gallery of Art
Washington, D.C.
Art Teacher, Potomac School Creative Arts Summer Session, 1967

Myrna Geiger
Kindergarten teacher
Decota Elementary School
Decota, Kanawha County, West Virginia

Richard Gillespie
Director of Theater
Towson State College
Baltimore, Maryland

Marjorie Good
Formerly directed the Wardlaw Junior Theater
Remedial Reading Specialist
Montgomery County (Maryland) Public Schools

Patricia Griffin
Teacher
Wilmington, Delaware

Pearl Greenberg
Consulting Editor
Reinhold Publishers
Associate Professor
Fine Arts Department
Newark State College
Union, New Jersey

Julia Hare
Participates in Project 370
District of Columbia

Arrie Harrison
Director of Elementary Education
Wilmington (Delaware) Public Schools

Jerome Hausman
Director
School of Art
College of Education
Ohio State University

Marcellina Jackson
Kindergarten teacher
Specialist in early childhood education
Assistant Professor of Education
District of Columbia Teachers College

Margaret J. Jones
Assistant Professor Curriculum and Instruction
Temple University

Betty Kanable
Associate Professor of Music Education
The School of Music
Florida State University

Irving Kaufman
Professor of Art
City College
City University of New York

Mabel Kaufman
Instructor
Teachers College
Columbia University

Carolyn Kizer
Director of Literary Programs
National Endowment for the Arts
Washington, D.C.

Herbert Kohl
Founder and Director
Teachers and Writers Collaborative
New York City

Maxine Kumin
Lecturer in English
Tufts University

Karla Kuskin
Author, illustrator and designer of many children's books including *Alexander Soames, His Poems*

Howland M. Mason
Counselor
LaSalle Laboratory School
Washington, D.C.

Geraldine Meltz
Principal
Washington Grove Elementary School
Montgomery County (Maryland) Public Schools

Jack Morrison
Dean
Ohio University College of Fine Arts

Ferdinand Monjo
Editor of Books for Boys and Girls
Harper and Row Publishers, Inc.

Ruth Lovell Murray
Professor of Physical Education
Wayne State University

Harold Owen
Teacher of literature
Phillips Academy
Andover, Massachusetts

Tom Poore
Principal
Hayes-Ludlow Schools
District of Columbia

Martha Norman Rashid
Professor of Education
George Washington University

Emily Romney
E.S.I. (now Education Development Center)
Trial teacher and co-developer of science-music materials and activities for children of elementary school age

Bernice Rosen
Lecturer in Modern Dance
Chatham College
Pittsburgh, Pennsylvania

Betty Rowen
Dance Educator
Newark State Teachers College

Jane Shine
Teacher
Patrick Henry Elementary School
Arlington County, Virginia

Geraldine Brain Siks
Professor of Drama
University of Washington

Gerald Slavet
Director-Producer
The Garrick Players
District of Columbia

Emma W. Smart
Elementary Supervisor, K-3
District of Columbia Public Schools

Viola Spolin
Author, *Improvisation for the Theatre*
With Paul Sills founded the theater Games Center in Los Angeles

Ronald B. Thomas
Director
Manhattanville Music Curriculum
Program and Associate Proffesor of Reasearch
Manhattanville College

Lawrence Rudy Tucker
Supervisor of Physical Education
Elementary Schools
Arlington County, Virginia

Henry Wallesser, Jr
Director Mathematics Project
University of Maryland

Patricia Waters
Teacher and Assistant Professor
Lida Lee Tall School
Towson, Maryland

Robert J. Werner
Assistant Professor in Music
Harpur College
State University of New York

Louis G. Wersen
Director of Music Education
Philadelphia Public Schools
President
Music Educators National Conference (MENC)

Isabel Wilner
Librarian
Lida Lee Tall Schools
Towson State College
Towson, Maryland

Jay Wright
Writer
Reader in Academy of American Poets
New York School Board Program

CAREL STAFF MEMBERS*

C. Taylor Whittier
Executive Director

Satoko I. Ackerman
Jeanette Amidon
John C. Bish
Lucille B. Boggan
James K. Bradfield
Mary Braganza
Sarah H. Bronstein
Robert A. Campbell
Gladys B. Darby
Diana Dee Devers
Martin Dishart
Bonnie M. Graffeo
Martin Haberman
Roger Heller
Martha T. Henderson
Arnold A. Heyl

Alfreda R. Johnson
Bonnie F. Kennedy
Sybil W. Kirby
Frank W. Kovacs
Robert La Penna
Julia Mark
Tobie Meisel
Linda Miller
Jimmy E. Nations
Lois Olian
Roberta C. Palmer
Joanne Parker
Sarah Patton
Thomas Lee Poore
Daniel Prescott
Sharon Scott
Lois Lee Speers
Wenda Snow Thompson
Madeleine H. Warlow

*as of June 1968

This publication was prepared pursuant to a contract with the United States Department of Health, Education, and Welfare, Office of Education.

CAREL

BOARD OF DIRECTORS

Chairman, Dr. Lloyd H. Elliott, President, George Washington University, Washington, D.C.

Vice-Chairman, Dr. Homer O. Elseroad, Superintendent, Montgomery County Public Schools, Rockville, Maryland

Secretary, Dr. Earl R. Boggs, Assistant to the President, West Virginia University, Morgantown, West Virginia

Treasurer, Mr. John B. Madden, Principal, John Marshall High School, Richmond, Virginia

Dr. Charles Blitzer, Director of Education and Training, Smithsonian Institution, Washington, D.C.

Dean Ralph Cherry, University of Virginia, Charlottesville, Virginia

Dr. Meredith Crawford, Director, HumRRO, Alexandria, Virginia

Dr. Donald Davies,[1] Executive Secretary, NCTEPS, Washington, D.C.

Dean Roy Hall, University of Delaware, Newark, Delaware

Mr. Benjamin Henley, District of Columbia Public Schools

Mrs. Jesse L. Hunter, Berkeley Springs School, Berkeley Springs, West Virginia

Dr. George Kirk,[2] Superintendent, Newark Special School District, Newark, Delaware

Very Rev. Msgr. Thomas W. Lyons, Director, Office of Education, Washington, D.C.

Mr. Kenneth C. Madden, State Superintendent, Delaware State Department of Public Instruction

Dr. William Manning, Superintendent, District of Columbia Public Schools

Dr. John R. Mayor, Director of Education, AASA, Washington, D.C.

Father John E. Owens, President Association of Independent Schools, St. James School, Saint James, Maryland

Dr. James Sensenbaugh, Superintendent, Maryland State Department of Education

Mr. Rex Smith, Superintendent, West Virginia, State Department of Education

Mr. Woodrow Wilkerson, Superintendent, Virginia State Department of Education

Dr. Dustin W. Wilson,[3] Superintendent, Dover (Delaware) Special School District

Dr. C. Taylor Whittier, Executive Director, CAREL

[1] Resigned as of February 23, 1968
[2] Appointed as of March 28, 1968
[3] Resigned as of March 25, 1968